

SAUK



FALL EDITION 1970



SAUK

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Editor's Note

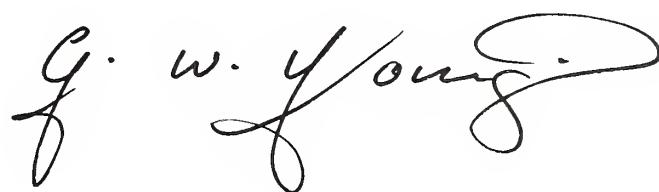
Previous year-books have been a recorded pictorial of past events. However, **The Black Hawk College Sauk** staff are changing this outmoded concept of year-books.

As editor of the year-book I feel that a publication of this type should be up to date as much as possible. When one looks at previous year-books, they are stereotyped in lay-out and design. It's not that the staff of the **Sauk** wish to knock tradition, but part of college life is to become creative and adventuresome. Years come and go, and the patterns of life change rapidly. I feel that with this change must come a change for a new search in ideas.

Our concept is to publish a semester chronicle of current events. It goes without saying, that the cost would be prohibitive of publishing two year-books of the type with which we are all familiar. Therefore, two magazine type issues will be produced this year. One at the end of the first semester, and one at the end of the second semester.

The staff of the **Sauk** Year-book sincerely hopes that you will find this magazine much more informative and certainly more current than any previous year-book published at Black Hawk College.

George W. Young,
Editor




STAFF: Editor George Young-Assistant Editor Sue Schweninger-Copy Editor Pat Stout-Assistant Copy Editor Larry Sandoval - Layout / Planning Katy Knupp, Jerry Swank, Louann Vaccaro - Photos Tom

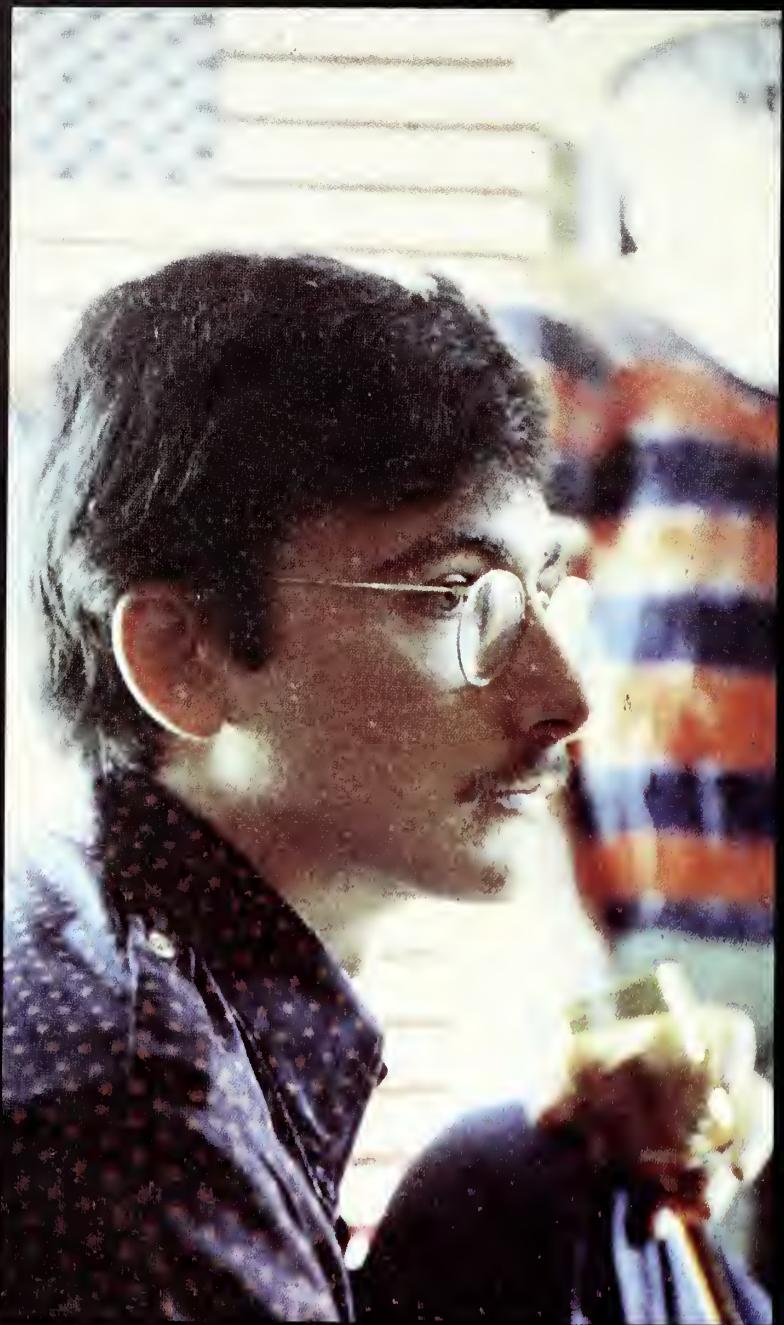
Quinn, Al Sundfor, John Sedlock, Denny Carr, George Carnahan, Mike Bunch, Dale Ropp, Randy Miller-Ads Randy Miller, Colette King, Advisor William Hannan



it was the best of times



it was the worst of times



it was the age of reason

it was the age of foolishness





it was the epoch of belief



it was the epoch of incredulity



it was the season of light



it was the season of darkness





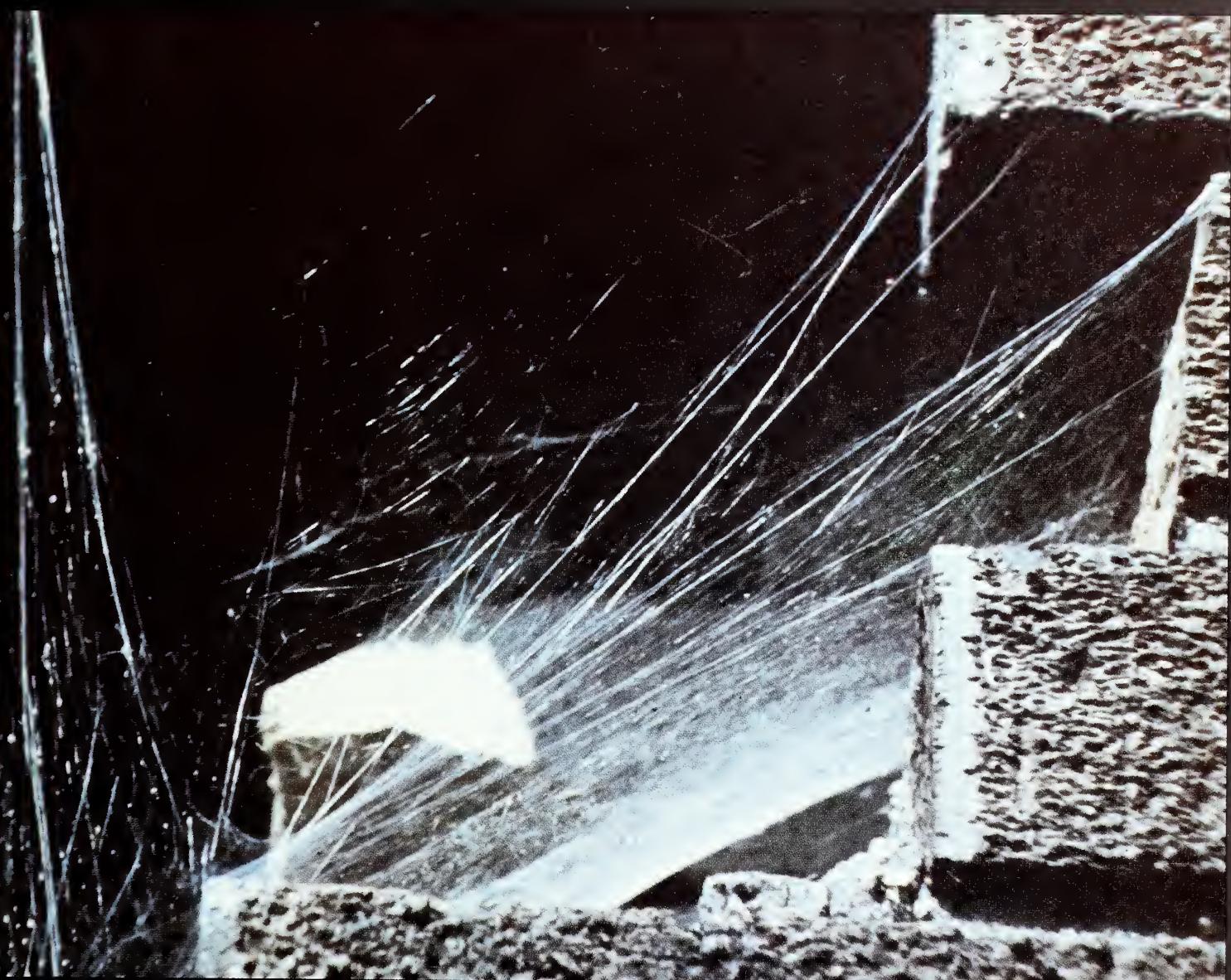
it was the spring of hope



it was the winter of despair



we had everything before us



we had nothing before us



we were all going direct to heaven



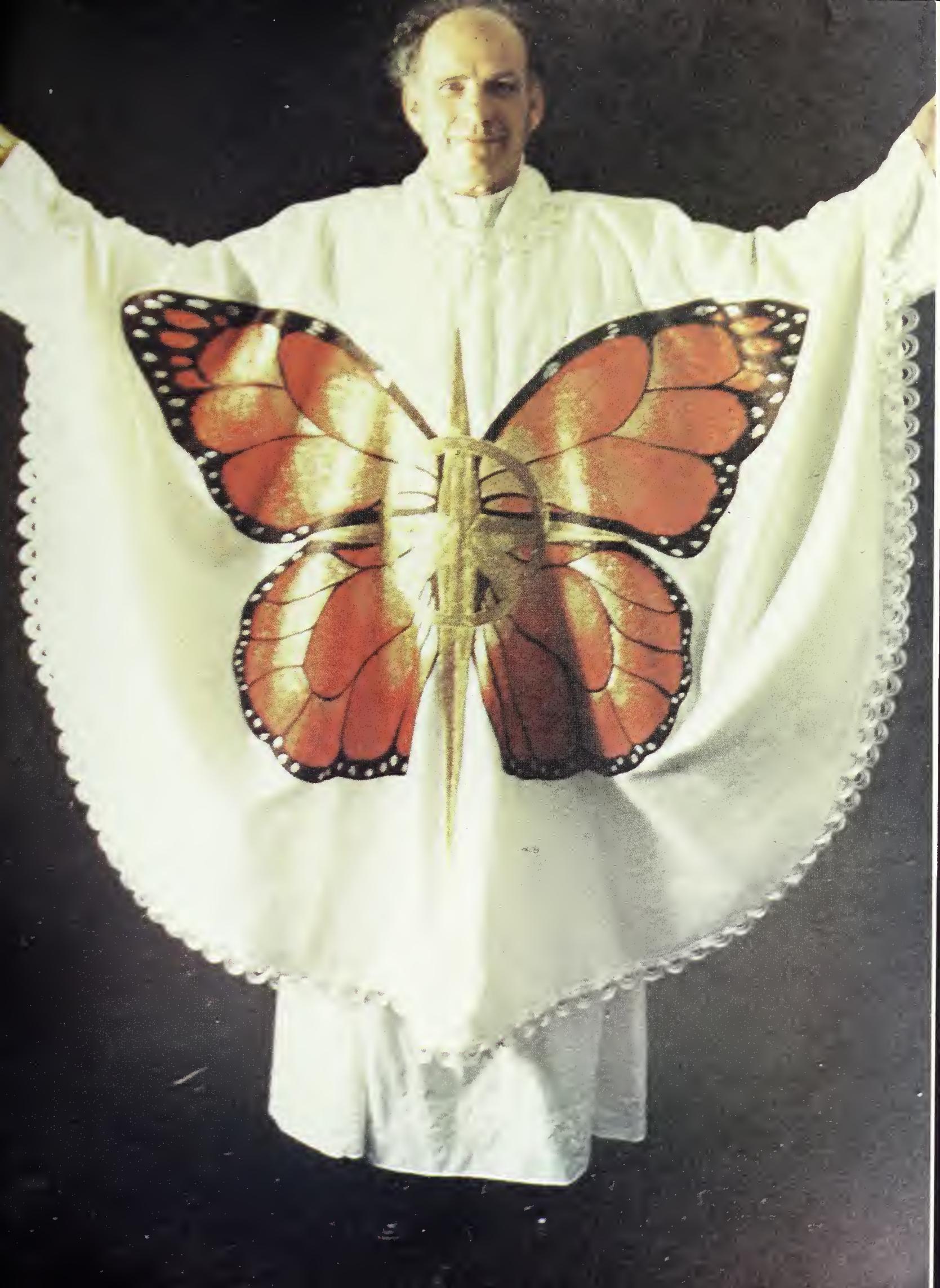
we were all going direct the other way



*in short, it was like the world we
live in.*



Photos by Dennis Carr, Al Sandfor
Words by Charles Dickens



SAUK INTERVIEW: FATHER JAMES GRUBB

a candid conversation with the controversial clergyman and peace advocate

Condemned by many of his fellow clergymen but followed by a "lost generation" of young people and adults, Father James Grubb has emerged as one of the Quad-Cities' truly controversial figures. He has successfully combined the ancient precepts of Christianity with modern music in a 12:00 Folk Mass each Sunday noon which may well have the largest attendance of any area church service. In a community where apathy is the norm, Father Grubb has become "controversial" by exercising his basic right to speak out against the hypocrisy of Christian society. In an effort to learn more about this man, SAUK sent a group to talk with Father Grubb away from the pulpit and in the privacy of his home in St. Anthony's rectory in Davenport.

SAUK: Father, could you give us a brief autobiography?

GRUBB: I was born in Oskaloosa, Iowa and lived there 'till I was four. And then moved to Des Moines and lived there all my life—uneventful type of life. I joined the Church when I was about seventeen and then I went into the Army. And it was while I was in the Army that I thought I would study for the priesthood and, as a matter of fact, did. And, let's say, I was never too certain I was going to stay. I would say the first four years I was never completely unpacked. If I felt like leaving, then I would take off. I went to school at Immaculate Conception Seminary in Missouri for the most part. I took part of my Philosophy at Notre Dame and I was ordained in 1955. I was sent to Washington, Iowa and I was the assistant there for eleven years—small town of about 5,000 or 6,000 people. We were the only Catholic congregation in the whole area but I liked it pretty well—in fact I liked it very well. I came here in July, 1966. That's a brief history.

SAUK: How did the idea for the 12:00 Mass originate?

GRUBB: Well, it seems to me a number of people find going to church extremely dull and many of them, if they would admit it, would say that they would rather not go at all. And the only reason a lot of people go to Mass is because it is the Church's law that you have to. And if the Church decreed a moratorium on sin, for example, for a year I think they would find out that the church is not exactly packed to overflow. So the idea was to somehow make it meaningful and to involve people. And so the first thing we did was quite simple. We simply changed the type of hymn we had. We used folk hymns and we had three nuns who played the guitar. They did this and I think gradually things began to change. I think that really did it.

I decided one day, a year ago last summer, that I needed new vestments for the twelve o'clock Mass; that everything at the twelve o'clock Mass should be directed to the idea of joy. And I was discussing with different guys what the vestments would be and I decided on burlap with peace symbol and the flowers and finally I had them made. The kid who made them was down today and we were talking about it because after I wore the vestments people began to talk more about the Mass and began coming down to see "the freak". So the newspaper did a story on it.

People for the most part are really so uninterested in other people and it seems to me we have placed the emphasis of religion on "My God and Me"—this type of thing, you know—and this won't work. That God is both up with this act of creation and that we find God, generally speaking, in and through each other or we don't find Him at all. You can read Scriptures till you're ready to drop but, unless you find the teaching of Christ living in someone, it is completely meaningless.



They have no use for me, absolutely none, and the strange thing is that most of them have never heard me talk.



I don't work well when I'm hassled. Almost always when an article in the paper comes out about me, every nut in the country gets on the telephone to call me up and give me hell.

So we had to find some way of breaking down this barrier that people have put up around themselves and to get them involved with each other, to make them try to care about each other. This was the goal we had, and everything was to evolve around this. When I introduced the Kiss of Peace, for example, the idea was this: that it is very difficult to be indifferent to someone who has his arms around you and you have to react in one way or another. A heartful act is better than no act at all. So we started this and I have oftentimes mentioned it took a long, long time for this to catch on and it still hasn't caught on yet. People are too uptight about touching each other. A year ago last August, I don't know why or how it happened, but I started preaching on the idea that we cannot be emotionally comfortable in each other's presence unless we can become physically comfortable in each other's presence. But we have to be able to touch each other and not get panicky, and we normally panic because, with us, touching is almost always sexual. If you're crossing your legs in the classroom and you accidentally hit some other guy's foot, you both are going to pull your feet back; you pull yours back and he pulls his back as if touching your feet accidentally was tantamount to seduction, you know. And so we had to get this idea across—you've got to be able to touch each other. It's very natural to touch each other. Clip out pictures of the Mets in their dressing room and see that when people are happy they touch each other, they jump up and down, they hug each other, and they kiss each other and this is very natural.—So we have to get to act naturally. Okay?

SAUK: How do other clergymen within your own church and in other churches react to the 12:00 Mass and your ideas?

GRUBB: Almost, I would say, every pastor in the Davenport-Bettendorf area, with the exception of my own pastor Monsignor Feeney, wishes I would go away. They have no use for me, absolutely none, and the strange thing is that most of them have never heard me talk. For example, I am forbidden to speak at Assumption. Three times the kids have asked me to come out and speak to them and three times the administration has said no. One day, I asked the principal why and he said he didn't want me to become a circus—which meant, of course, "You are a circus now." So they wish I would go away. However, I'm not going and as a result they have to make some changes, which is really great. One week ago, we had a meeting of all the clergy. We had a priest who is a member of the National Council of the Bishops' Liturgical Commission who was discussing the new Mass rite which is coming out late this fall or early next year, and it is real odd. Almost everything that is being put in the new Mass rite is what we have been doing down here for almost a whole year. In fact, Monsignor Feeney was real pleased; he was running around telling everyone that we've been canonized. So these things that they disliked, they are going to have to do themselves. But again the difficulty is this: it isn't just a matter of guitars or this sort of thing. What makes the difference, to me, of a good liturgy and a bad liturgy is the priest himself. If he is dull, if he is uninteresting, if he reads badly, you could have 180 guitars and the best folk singers in the world and it would be a drag, a real drag. When I was younger, there was an actress named Tallulah Bankhead who used to be on the telly. She used to periodically read the telephone book; just names and addresses

but with expression, so it meant something. If you know how to communicate and you know how to use words, you've got something going for you. This is what most priests have to learn, how to read with some degree of intelligence.

SAUK: Were you ever interested in acting? You're really quite a showman.

GRUBB: I was in plays in the seminary and I really knew how to hawk it up. You've got to be able to hawk it up. For example, down in the seminary I got to be president of the drama club, and one of my functions was to read a bunch of plays to see which plays we could put on. Obviously the thing to do was to choose a play that I could have a leading role in. In high school I was kind of shy—I wasn't too outgoing—and it took me a little while to get steam up. But then I was pretty good in the seminary. But you have to hawk it up because people are used to reasonably good acting and reading from television. If you have heard the recordings of Charlton Heston reading the Psalms or of Charles Laughton reading the Scriptures—Wow! the Scriptures just came alive. The guy could pick out the meaning and communicate it to you, and this is acting. All good public speaking is acting because you want to move someone, you want to have an effect on them. Just looking at the people and smiling—anyone can do that if they have their own teeth. Now if you just rent a pair or carve 'em out like George did...

SAUK: Did you ever think of aligning yourself with some national group as Father Groppi did? Or would you rather stay a parish priest?

GRUBB: Oh, I'd rather stay a parish priest! I'm not a real reformer. Actually, as a matter of fact, I don't work well when I'm hassled. Almost always when an article in the paper comes out about me, every nut in the country gets on the telephone to call me up and give me hell and send anonymous letters normally signed "A Disgusted Catholic." I sometimes think the tense is wrong; it should be in the present tense for the participle "disgusting Catholic." So I would prefer just to be able to have the Mass as we have it and to be able to go about my everyday life like everybody else, but I can't. I can't even go out to get a few shots without all kinds of consternation. I went over to Hunter's one day for a hamburger and a few beers—just walked in the place, fifteen guys yelling at me. So I leave and go someplace else, you know. There was this woman down at Parker's on the mezzanine at the gift-wrapping counter who called me over one of the last times I was down there and told me she thought I was disgusting. Yeah, weird people. Groppi needs a cause. Groppi can't exist without fighting somebody. As a matter of fact, when he was in the civil rights thing somebody asked him what he was going to do when it was over. He said, "I'll find something else." He needs it. I suppose he operates better when he's hassled, but I don't. I'd just kind of like to be kind of quiet—do my little thing.

SAUK: Do you have any hobbies?

GRUBB: I have a fish aquarium and my records, but I just don't get a chance to do anything. I used to go fishing and Honda-ing until this kid borrowed my Honda and totaled it out, and he didn't have any money so that was out. I used to enjoy that. What I enjoy is anything where I can get out away from the house; where it's quiet. Golfing is not for me. At least, from the golfers I've seen, none of them are relaxed. I haven't seen a relaxed golfer yet. They're all on the verge of a nervous breakdown out there, you know.

SAUK: You quote quite often from modern music. Do you listen to it because you like it or just

to use it in your sermons?

GRUBB: Almost everything that I quote, I like. For instance, I love Biff Rose—just think he is fantastic. I haven't heard all of the Beatles' new album "Abbey Road." I heard a couple of cuts on the radio and I wasn't too impressed with them. I like the other album, you know; the white one. I like it very well. I think the only thing I ever bought to use was "The Ghetto." I heard it on the radio and so I bought it to get the words. That's the only thing I ever bought for that purpose.

SAUK: Have you set a goal for yourself?

GRUBB: I don't think so, but like what?

SAUK: Is there any philosophy that might sum up your life?

GRUBB: Ah? Yes, I suppose somehow—this is maudlin and this is badly said—but, like the Airplane said, "Come on people, get together and try to love one another right now." This is it; this is the essence of Christianity. We have to learn how to love somebody else and to receive their love in return. There are a lot of dangers in loving, we have all discovered that already. We all have a knack for loving the wrong people and getting smashed and getting hurt. And immediately that's it—never again. I'll never let down the barrier—never again. But you can't live that way. You have to risk getting hurt. Then, when you look at it, love only makes sense if the person I love has the power of hating me. He has to be able to choose. Even in the act of hating me, he has to have the ability to hate me. And this is all part of the risk, because what will I receive in return? So—this idea of love and our real need for each other. Animals stand in the corn field alone and I don't suppose one cow needs another cow. Emotionally, I don't want to be a cow. I want to be a human being, and this means I've got to lean on somebody else, but I'd be strong enough for somebody to lean on me, and then somebody else can lean on him. Always lean on someone else, and it's when we try to stand alone that we begin to fall. And so I think that's probably it—the idea that we've got to "come on people, smile on your brother."

SAUK: Father, was there any one person who influenced you into becoming a priest?

GRUBB: There was a person—she was a music teacher in Des Moines. Her name was Miss Ruth Rickards. I didn't realize what a real influence this babe had on me until about four or five years ago. I was driving home, at Christmas time, listening to the radio and singing along—you know, all these Christmas carols. As I was doing these things, I said to myself, "Where did you learn all these songs?" Then I thought where I did—in high school under Miss Rickards. Then I started thinking, "What else did you learn, fellas?" and all of a sudden it hit me. I was a real unpolished jewel when that woman got hold of me and she never really noticed it. She never noticed that I was a real clod and she always talked to me as if I were smart, and I was a real vulgarian. And just talking to her and being in her class, I learned something about music and you learned something about serious music, and the whole world began to open up. I think this whole idea about the beauty of the world had a whole lot of impact on my decision to go into the seminary. So this gal had a great deal of influence. It amazed me, really, when I started thinking about it. It turned out to be a consolation, really, because I was teaching school at the time and I thought that maybe I'd strike a note in one of those kids I was teaching and maybe in fifteen or twenty years he may remember that he learned something and that's

worth it. When I got home to my brother's house, one of the first things I did was call this woman up. This amazed me because I don't think I had ever called her in my life and certainly hadn't talked to her in years. I said, "Miss Rickards, you may not remember me. . ." but that's as far as I got. She said, "Jim, how are you?". I was well and so I told her why I had called and that I wanted her to realize how I was in her debt and what she had done for me. We had a real nice conversation.

SAUK: Did any of your first parishes have an influence on you?

GRUBB: The only place I was—Washington—was a very safe town. There were no problems there because they were good Christian folk—you know the type—retired farmers; there's no slum; there's no racial problems because there was only one Negro who worked at the Post Office, was a very good man, and "knew his place." So everything was great. Beer cannot be sold at a grocery store; it has to be sold at a tavern to protect the children. Just a real good place. So it influenced me—somewhat negatively. But in seminary I was lucky. I went to Immaculate Conception Seminary, like I mentioned. And talk about the Benedictines—their big bag was the liturgy and, as a matter of fact, I learned things there a long time ago that are just coming into the Church. I learned that these things are going to happen. For example, back in 1948 I learned that there would be liturgical dancing in the Church again. And so last year at the liturgical convention in Portland, they had some girl do a dance at the offertory. I wasn't surprised. Twenty years ago I knew this was going to come. So being there was a great thing. They were avant-garde and so I fit in—I think so, I hope so. Although I changed. When I was there, we learned that the square note of the Gregorian Chant was the biggest boon to mankind since the invention of the round wheel. And, wow, in Washington I tried for four years to get those poor people to sing Gregorian Chant. Oh! Dismal failure! And it should have been, really, because a chant has nothing to say to us. Another theory of mine is that of, say, religious art and secular art—this isn't a good distinction. Art is art and, if it is good, it is religious because art is the good, the true, and the beautiful, and sometimes also defines God (the good, the true, and the beautiful). So we have two paintings . . . No, say we have the Sistine Chapel ceiling and a Van Gogh print here. Which is the most religious? Wow, can't say; they're both religious. If the Van Gogh print is good, true, and beautiful, then it is religious. Now the same thing with music: if it's good, true, and beautiful, then it's good art and it's religious even though there isn't a "thy" or "thine" in the whole thing. I must worship God in 1969. I must worship him as a 1969'er because this is when I live—I mean, in this particular year—so the music I use should be the music of this era. But there are very few women, I should imagine, who are out in their kitchens whipping up Betty Crocker cakes and yelling out, "Now thank we all our God"; they just don't do that. Alright, six days a week, what do you sing? "Ob-La-Di, Ob-La-Da," something like this? Then if this is what I use for six days a week, it seems to me that if my worship of God is coming straight from me then it should be the same type of thing that I live with, that is mine.

SAUK: Do you get many sightseers at the Folk Mass?

GRUBB: No one likes to be looked at and be treated like some kind of anomaly. At Communion time, someone will come down and touch me. One day

it was very warm and some woman came down and dabbed my forehead; you know, collecting relics. I should have raped her right then. ("As long as you're collecting, baby.") This, and then the people outside always want their picture taken with me or to have me go over and meet somebody. I don't mind this so much, but it's those who just don't believe it. Like, any number of people from Washington have been up here and some are so angry that they won't even speak to me afterwards. This is a real strange thing to react so adversely to something; so you say, "Well, what the hell did you come here for in the first place?"

SAUK: Isn't the fact that they react strongly—either pro or con—at least something, though?

GRUBB: Oh, yeah. At least they're not indifferent but, you know, I've mentioned this before. But it seems to me that there are two things that typify extremist groups on both sides: On the both extremes, an extremist is absolutely intolerant of any of the viewpoints but his own. With these people, it isn't enough that they don't like the twelve o'clock Mass and express their opinion of it—they want it stopped. They don't want anybody to have it—it's an evil thing. They're absolutely intolerant of any other viewpoints. And then, two, they're completely devoid of any sense of humor, and that's too bad. Some of these people from Washington have heard about it—for awhile the "in" thing was to read **Portnoy's Complaint**, now it's switched—and the "in" thing is to go see Father Grubb's Mass; and that's a generalized phrase, "see Father Grubb's Mass". People will call on the phone and ask, "Do you have a twelve o'clock Mass?" "Yes, we have a Folk Mass every Sunday at twelve." "Yes, but are **you** saying it?" This bugs me. "Well, we haven't decided yet. We'll flip for it."

SAUK: Have the older people adapted to it?

GRUBB: Oh, a bunch of the older people love it. And the reason is that older people like to be "where the action is." It makes them feel young to hang onto something, so they enjoy it.

SAUK: Have you ever been connected with drugs by the people around here?

GRUBB: Last year it was rumored that I was the leader of the Quad-City drug racket. This one gal got on the "Ruth and Fred Show" and said, "All of Father Grubb's dear little friends will tell you he drops acid all the time." I said, "No, I don't take acid. I know absolutely nothing about acid. I know nothing about 'double domes', 'purple flats', 'blue cheer', 'orange wedges', 'yellow sunshine'—I know absolutely nothing about these things." I think that the present marijuana laws are ridiculous and that they should be changed. Perhaps it should be legalized; I think it isn't nearly as bad as it's painted.

SAUK: Are there any special advantages in being a priest?

GRUBB: I think being a priest has distinct advantages in working with people because, just by virtue of the fact that you're a clergyman, you gain entrance to a bunch of places. Then, too, if you turn out to be halfway civilized and halfway normal to the kids—they're so surprised because they don't expect this from a clergyman—they think you're much better than you are and they accept you. I think acceptance by young people comes by our own attitude. If they think we understand them—or perhaps if they think we're not trying to understand them; we're just trying to accept them—I think they will accept us and that we will get along with them. And I think that one of the reasons that

parents often times don't get along too well with their kids is that sometimes parents have a positive knack for turning a kid off. I mean that they have an idea what he's going to say and whether he says it or not doesn't make any difference. The parents already know what he's going to say, so they don't even listen to him. I discovered this in giving a talk to a group of Episcopalian women. I gave an example about the two kids walking down the street and you couldn't tell the difference, just to illustrate a stupid argument. And yet this woman came up afterwards and said, "I really agree with you. I, too, have wondered which is the boy and which is the girl." But I was saying just the opposite of what she understood me to say. But I think this happens so often.

SAUK: Father, do you think you are influencing young people to act like Christians?

GRUBB: A lot of people have come to services now that have not come in a long time. A number of boys and girls will come up to me after Mass and say that it's been three or four years since they've been in Church, and that they've really liked it. And I think that we are reaching them. The strangest thing about Christians—I have a buddy over here at the hotel who's a Negro and was a seminarian but he dropped out—no, they threw him out of seminary because they said he gave one of the negative signs at invocation—whatever this is, I don't know—anyway, he went to the service and, when he came back, he told me that he dropped out of the Church and he's a martyr now; and he said that you can tell that the teachings of Christ are one thing and the behavior of Christians is quite another. **"I find Christianity where I find Christians."** I have nothing against Christianity. It's the Christians I can't stand. It's the Christian who has kept me in the ghetto. It's the Christian who has bought the houses and has charged me twice as much rent as a house is worth. It's the Christian who puts me down." And, I think most people can get an idea of what Christian living can be. Again—you asked about this philosophy thing—once people experience what it is to have people care about you, to have people care what happens to you. Once you have experienced this, you don't want to be without it. And to talk about Christianity is one thing, but Christianity has to be experienced. In fact, the way we teach anything is through experiencing a thing itself. It's hard for us to overcome the absolute inertia of people and their love for their own independence. And they don't want to be involved, even emotionally, with anybody else, especially in the matter of religion. It's "my God and I". Until we get this down, we're not going to really have a good Christian life or experience.

SAUK: In your Mass, there's really no denomination, is there?

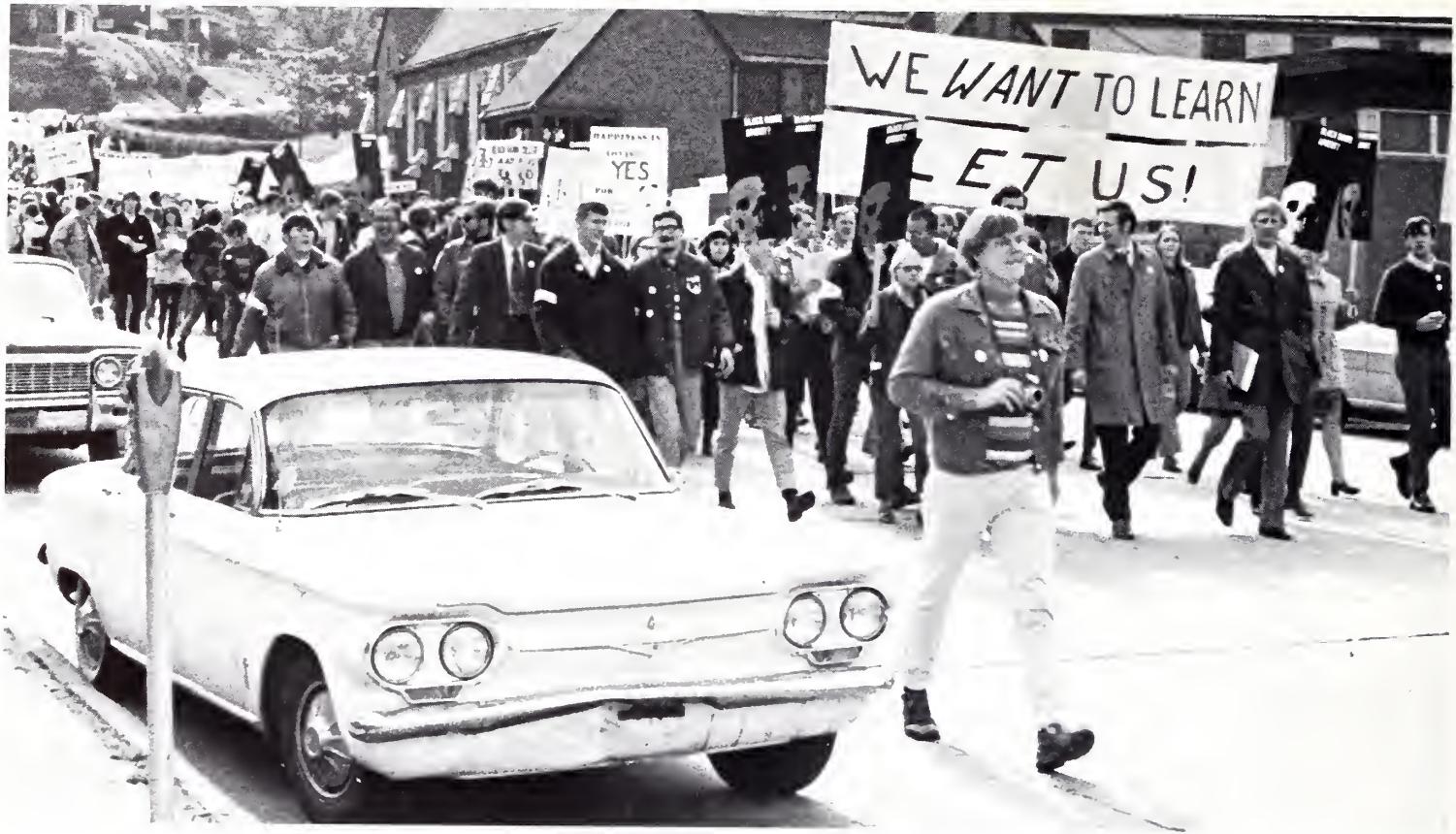
GRUBB: No. This one kid was in last December and he had been coming to the twelve o'clock Mass for three or four months. And I said, "By the way, what religion are you?" He replied, "Yours."

"I didn't know you were Catholic, really."

He said, "I didn't say I was Catholic. I said I belong to your religion."

This kind of surprised me. It is almost to the point where we think to be Catholic is not to be a Christian—which is really weird. I've never asked anyone, "You want to take instruction and join the Church?" Maybe I should do this, I don't know. But I think if they want to, then they will ask me. And, if they want to, I will give them instruction. But I don't get too carried away with trying to change people. This thing of using

Cont. P. 52



Preparation for the Referendum for an Overwhelming Vote 16,251





to 13,597.





On September 11, 1969, the Board of Education of Moline voted to set December 2 as the date for a referendum seeking voter approval for a seven-cent tax raise.

The proposed tax increase would exactly double the present seven-cent levy assessed to run the college, and would be totally for the education fund. The tax levy is now divided into two cents for the building fund and five cents for the education fund. The raise would result in two cents still for the building fund and twelve cents for the education fund.

What will happen to Black Hawk College if the bond referendum fails? "Without more money, we will just have to cut out half the students," according to Dr. Alban Reid, president of the college. He said that the key to the referendum lies in the ability to communicate to the past, the present, and future students of Black Hawk and their parents the importance of the passage of the referendum to the future of the college.

And with this in mind, the students and faculty set out to get the bond referendum passed. First, they joined together in a speakers bureau to present their side of the tax referendum issue to the public during the next two months. Under the direction of Robert White, assistant professor in the speech and drama department, the bureau actively spoke to service organizations in the college district.

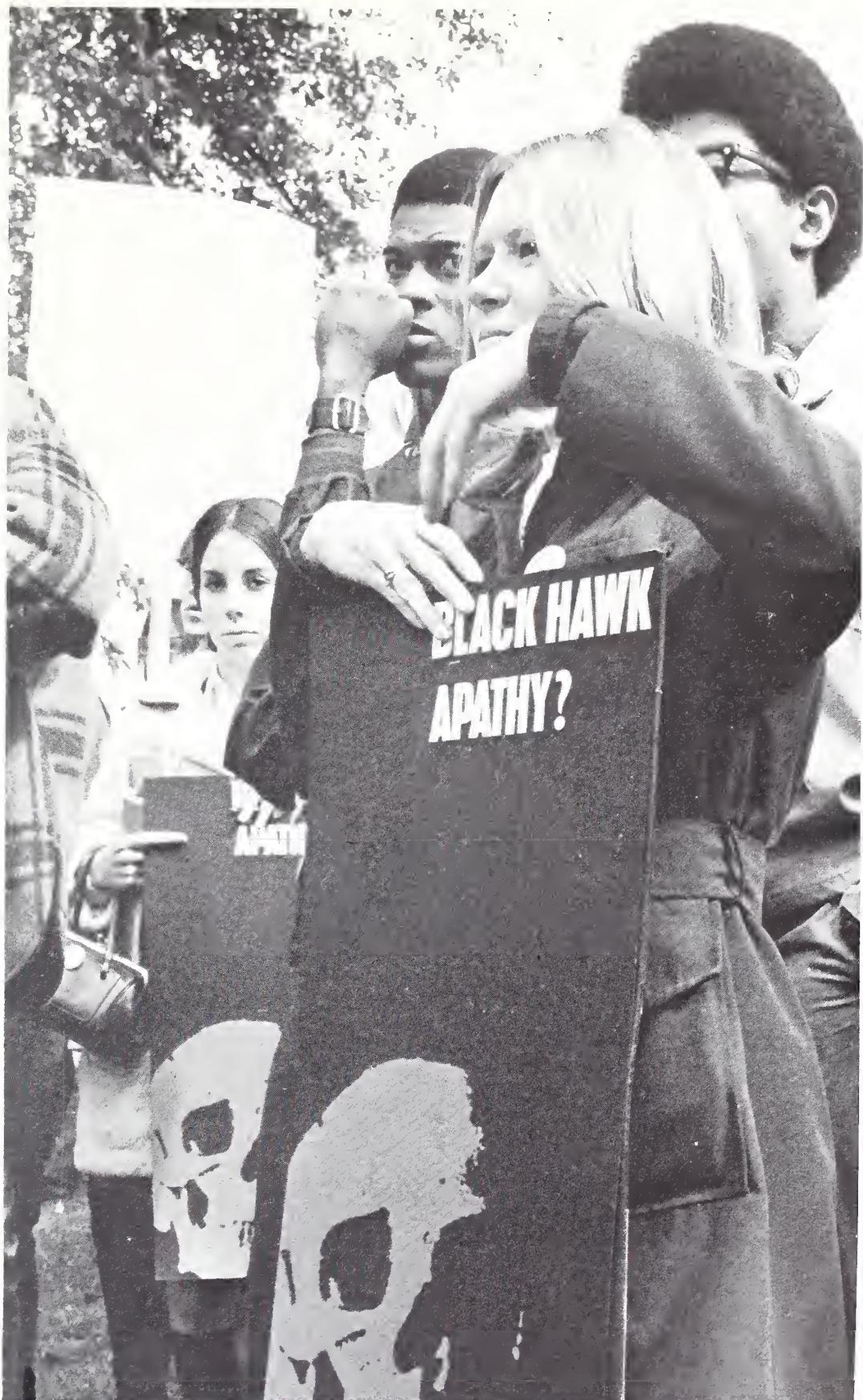
On October 15, classes were dismissed from noon until 2 p.m. for a rally in support of the referendum. Student Referendum Chairman John Pepke stated that the date for the rally was significant for the reason, "While hundreds of colleges across the nation will be observing the Vietnam Moratorium, we at Black Hawk feel a need to show support for a more immediate and pressing problem—our need for a Black Hawk College education."

Pepke went on to say that "the rally had two major purposes. First, to exhibit to the faculty, the college board, and the public that Black Hawk students sincerely want and need their support. Second, to break up into workshops to educate students so they can carry out a grass roots campaign for passage of the referendum."

On that day, 500 BHC students assembled at the college and paraded to Stephens Square, carrying "Black Hawk: Apathy?" posters. Speakers included student referendum chairman Pepke, George Young, former SRA president, and Mr. White, faculty senate chairman. Numerous referendum leaflets, buttons, and bumper stickers were passed out.

Workshops were held immediately after the rally on the second and third floors of the campus headed by volunteer workers. Pledge cards and "The Black Hawk College Fact Sheet at a Glance", a question-answer type piece of literature, were passed out.

Since that day, what has been done? Many more bumper stickers and pins have been distributed, commercials have been placed on radio and television, articles have been written and published in all the newspapers, posters have been placed in store windows, but most of all, students are taking an active interest and making it known to the public that Black Hawk needs and wants their support.

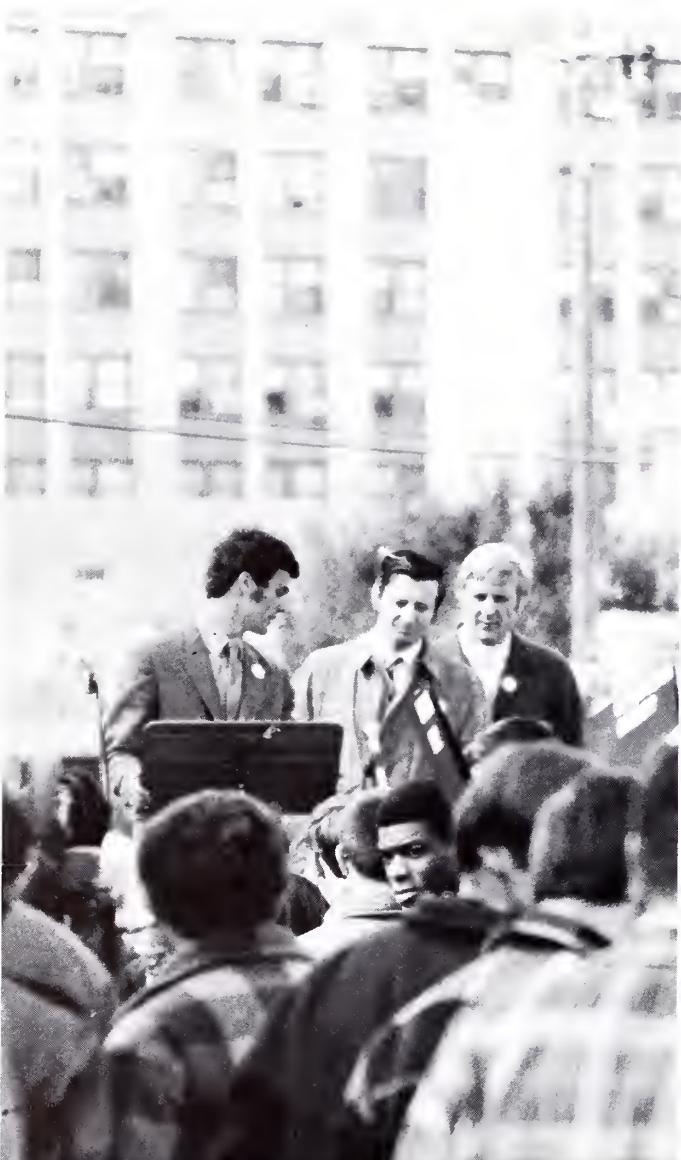












BLACK HAWK MILLION

BLACK HAWKS DEFEND









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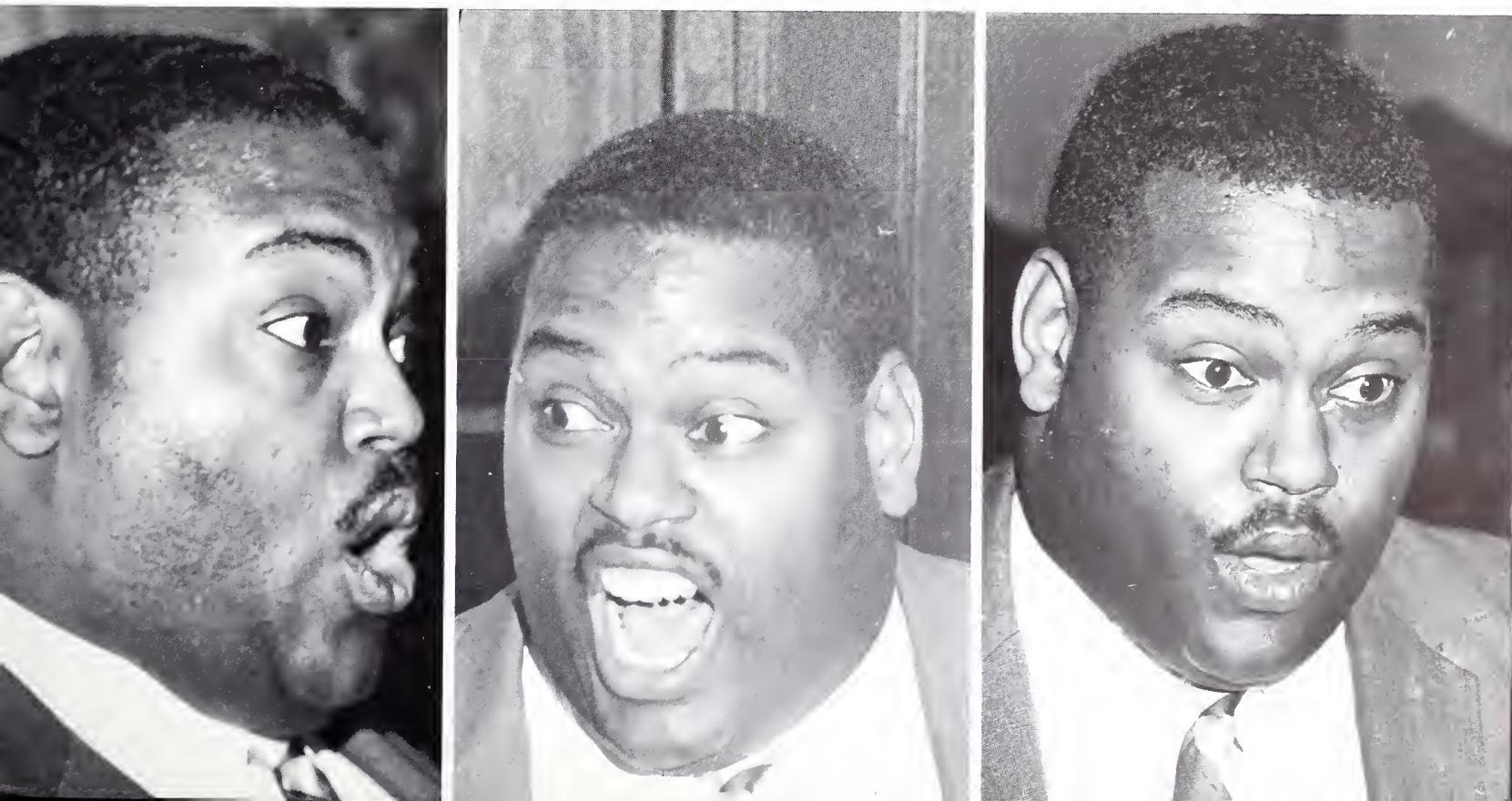
James Parks New Faculty Member in Music Department

SAUK: I want to know where you went to college, and how the college you went to compares to Black Hawk.

MR. PARKS: Well, that would be dangerous to say. I would have to say half as good. As you see, it was a four-year school. I think, comparatively, Black Hawk comes up to my school. Of course, the faculty is not as large. We don't have a law school that is internationally famous. We don't have a School of Education. This university is one of the finest I have ever been around. We affectionately called it the "Harvard of the Midwest". Even though it had 4500 to 4700 kids, it is very hard to get admitted to. Yes, I went to Washburn University in Topeka, Kansas.

The chairman of the department was a big influence on my studies there. Mr. Everett Fetter granted me, through the Topeka Civic Center, a four year scholarship to go to school, of which there were only two given that year. This is a very coveted award — to get this scholarship from the symphony. It was one of the most simple scholarships to pay back. All they required of me was to play in the symphony, that was it. And I can't help but say I would never have made it without the help of the scholarship. I am very grateful to them. Also, I made many great friends during the playing. I studied with Gilbert Gordon Gaines, who we affectionately called GGG. Mr. Gaines was a very fine baritone, and an excellent teacher. I studied with him for eleven years. By the way, I'm his oldest living voice student, as he tells it. I've studied piano with Dr. Lawson Jones, composition with Dr. Max Ellsberry, one of the finest theorists that have been around, and Mr. James King VanSlyke had the woodwind department, and also was the director of bands.

The man that gave me my big break in music, I have to get off on this as this is quite near and dear, and I'll never be able to thank him enough. He was Allen Hein, who was the music teacher at Boswell Junior High. When I went to Boswell, he asked me if I wanted to sing. I said I'd like to try, because my voice was changing and I was a very awkward, ugly kid. (That is the only thing I have retained from my past: my uglies.) He got me into studies with Mr. Gaines, who is a teacher at the college. I started my studies at a very young age; I was a seventh grader. Very pleased that he got me playing again. I had always been playing brass instruments, but he allowed me to experiment in arranging music for the choir, and he gave me directing experience. He taught me the basics of conducting, how to get from the group what I wanted to get, and many things that made it just excellent.





I was very grateful; I just wouldn't be able to thank him.

While in college, I was Director of Sacred Music at Forbes Air Force Base and also music consultant for the Air Force. My choirs were internationally famous. By the way, they won first place in the international contest for SAC Air Force Bases. The youth choir, adult choirs, junior choirs, cherub, all of them won first place. I devised a method of singing, of teaching choirs how to build sound, etc. while I was working for the Air Force so the work could be carried on and a novice could direct a choir and have it come out with some success. I think it is still in print today; I am not certain. I was working in many things — I was singing professionally, singing oratorio, recitals, musicals, and operas: light opera, one-acts you know, comic opera, things of this nature. Also, while I was in college, I directed the Washburn Belles, fifteen of the most gorgeous females in the world. All hand-picked by myself, of course. All blondes (they do have more fun, they do). The group was very devoted to me, as I was to them. They were all non-music majors, girls who just



liked to sing. This was a great honor on the campus, and if you made this group, you were it. It was almost as important as homecoming queen. They travelled to the Air Force Academy in Colorado, toured through Kansas, and part of Missouri. They did quite a few things. I'm very proud of the group, and I have either sung at the wedding of the belles or done the music for them. It has been quite an honor for them.

I also recall my experience at the Columbus Boy-choir School that was mentioned in the article. This is most near and dear to me. That's where I kind of found myself, at CBS, as we affectionately called it. In that, with kids that age who have IQ's, well, I know of two of the kids who had an IQ of 109 plus in the cabin that I had the first year. You know, they used to whip me every day in chess, and I was pretty hot for chess in those days. These kids just let you put them on. They were sort of the "now" generation then. The kids today want to know why, how, and why not. So goes the business of the kids at that age. I'll never forget on one campout, one of the kids who had come to be one of my dearest friends and compatriot said to me, "Uncle Jim, when are you going to get out of your armor?" Needless to say, I was shocked, stunned, and a few other words like that I'd like to use. But I'm very grateful to the kid. He saw, and maybe quite a few did, that I had a facade built around me of what I thought everybody thought I should be. We all start living a role. Being a Negro is bad enough, in some respects. I don't mean that as a derogatory thing, but the fact that they expect Negroes to act a certain way, and those who have two ounces of education are expected to work this way. The higher the education, the more you have to act a certain role; whites expect certain things and I was playing the role.

Kids don't like it. My greatest love is kids. I think if I'd go teach grade school, I'd be just as happy. I speak of "my kids"; my high school kids are another special thing to me. They're what keep me young. I have to stay three steps ahead of them. Thinking all the time, you get to the point where they set you up, pull the rug out from under you, and very quickly dig you. I hear from every one of them; every kid that I ever had in camp in the eight years that I have been with them. I hear from every one of them at least twice a year or more. Whenever they are through Kansas or wherever I am, they stop. Many of the parents have rerouted their trips just to come through and spend some time with "Uncle Jim", which makes me feel very good. I don't know what the total is, but I usually have about 110 to 125 kids throughout the summer. I see them sometime every summer. I'm director of personnel and have a good staff composed of people who enjoy kids and don't mind the long hours. This is small pay for what we have to do.

I do like the Hawk. The students here are the "now" generation, like the kids at CBS. I don't mind the long hair, the beads; you see, I'm wearing some of my beads today. In the Edwardian period, no one said anything about the long hair or the powdered wigs; before then it was quite the thing. I don't see why we have to dress Bond Street. To go here, it's like going to church. That's what I like about Father Grubb's services; the kids come dressed as if they just got up. Someone told me God





doesn't care how you dress, just come to church; he'd love to see you. I hold true with this.

Some people say if they dressed well, they are going to study well. I know when I'm all trussed up in my Playtex, I'm not ready for anything. When I have my girdle off and am ready to settle down with my shoes off, I'm ready to roll (no pun implied). Here, I feel at home; there is not the pettiness that I have experienced. Here, at the Hawk, we all seem to work for education. I have not run into any faculty member that felt he was so far above students that they had to come to his level before they can learn something.

Washburn is definitely a liberal arts college. You had to fill, if you were a non-performer, eight of nine required groups, the college curriculum offering the program. If you were a performer, you filled seven of nine. I elected not to take mathematics because I'm basically dumb in this area. Not that I was colossal in political science, biology, sociology, or philosophy. Philosophy, I sometimes think, is my forte because of my counseling and being around Dr. Menninger and family. Dr. Menninger is a friend, of course. Also, I've met Dr. Margaret Mead. I had the pleasure of having dinner with her. I sat right next to her at a dinner party. I've made friends out there; many, many very brilliant psychiatrists, sociologists, psychologists, all of whom have been great friends. I met Dan Dailey — he was there for a rest at the foundation. I met Robert Young. (Dr. Marcus Welby, Father Knows Best) — he's an Episcopalian. While his wife was in Menninger for a rest, he attended the church services at the cathedral at home. I got to see him every Sunday and at Christmas. He was one of the greatest guys I think I have ever met, by the way. Gene Tierney, the movie actress, has been there. Just to mention a few that I have had the opportunity to pick their brains.

This is something I wish the students would do. Teachers have the experience, of course. I wish the teachers would also allow this; some of them don't. I wish they would pick brains. I think my race is one of the greatest thieves in the world.....some of the greatest thieves, because they watch somebody do something and then the technique becomes theirs. I learned this a long time ago, and I've always asked a professional how do you do so and so, why is it this happens. How does this sound come out? Why do you write this way, why don't you try this, why wouldn't this work? Because they know why and how. I admire students that ask questions and pick my brains, because that is what they are there for. I am not doing a hill of good, keeping all this knowledge in the back of my head which I may never use the rest of my life, but it is some good if somebody asks. I can't think of everything. If a student has a question, I want them to ask it. Some professors don't allow this; they will not allow you to pick their brains. But they really don't know their field. Now I don't say that I do, don't get that wrong, because I am learning so much more every day, every time I read, every time I sit down to write. I wish teachers would allow this. Some teachers are afraid to have questions asked. This is not the point of education. This is sharing, it is a two way street. And some teachers should get off their fat!"#\$%—&*.

SAUK: I BELIEVE YOU SAID THAT YOU WERE FROM KANSAS; AND ANOTHER PARKS-GORDON-CAME FROM THERE ALSO. DO YOU THINK THAT THEY ARE ANY MORE TOLERANT IN KANSAS?

PARKS: No, if anything, historically, you know, we were a free state but you have Missouri on one side and Oklahoma on the other and there is a great deal of prejudice, and bad feelings toward the black man. Especially in the area where I taught last, I had to sort of be the only mediator and advocate. And he is the (proficiation) for our, you know, that type of thing. Because we just couldn't, well everything came down on my shoulders. And a lot of communities still have the clause in their city constitutions that no black man can be allowed in the community after 6:00 or sunset, whichever came first. And there is a statue in one town by the way, of the last Negro that stayed past 6:00 and was hung.

SAUK: DO YOU THINK THAT, NO MATTER WHAT, PROBLEMS TALENT WILL OUT.

PARKS: Well, it's very rare when it does I can site instances of many black students who have many more talents, who have been discouraged, it wasn't until my senior year of high school that they wanted to do, for example, a musical that required a Negro lead, this of course, being "Showboat", then they got some static from some of the influential parents, there in the community and this was out. I always had the problem, I say this with tongue in cheek in a way because I don't like to talk about it but, I was always capable of out singing the leads but there were no love affairs. Gordon Parks is a distant relative, we think he's a second or third cousin, twice removed now that he's famous will bring him back in, but he was from a smaller community and felt the pressures more often and much more, around Fort Scott, Kansas which is about the size of two raindrops.

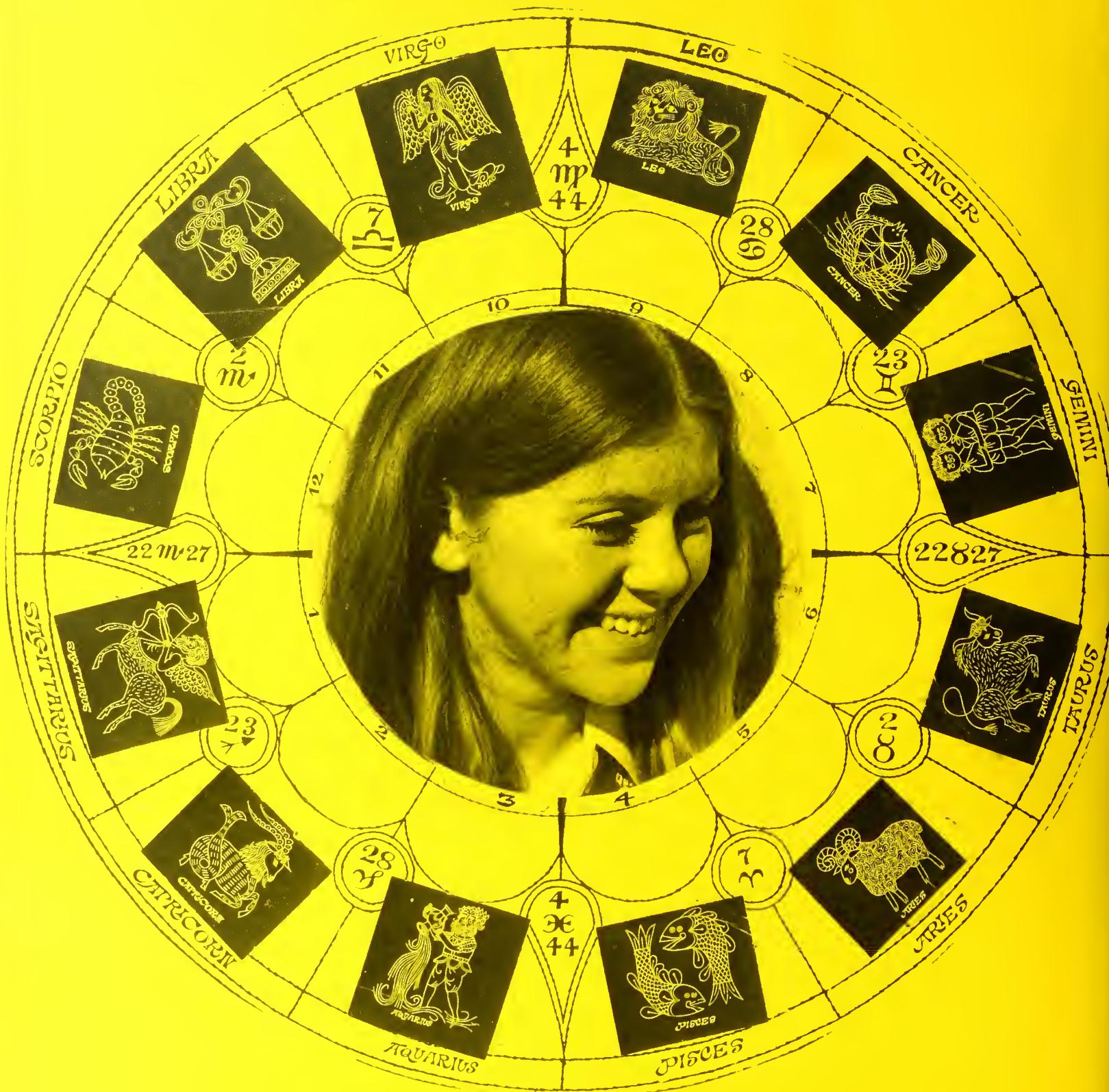
SAUK: WHAT IS YOUR FEELING ABOUT BLACK POWER?

PARKS: It is terribly irrelevant, mainly because I have earned my own identity, I came up in the interrim period, after the war until now. I am pleased with this facet of black power that at last somebody or group is trying to get the race-to believe in themselves; so long it has been I have an identity but that it is one of servitude now it is I have something to be proud of, my color, its too bad that a man by the name of Malpighi; discovered that layer of skin where the pigments lay. But I am pleased with the identification but like any good thing we tend to take advantage of it and we have destroyed a lot of the friends and images that we've tried to set up. Another thing about Black Power-it has been advantageous to me. I have turned down over 25, 26 jobs just because I was black, not all of them, but most of them because I was black and I'm still getting job offers and I'm all for it. But many of them state that we would like to have a black member on our faculty, and there's no way that I'M going to be in a showcase.

SAUK: DO YOU THINK THAT WORKING IN THE WHITE CULTURE IS CULTURALLY EMASCULATING YOU AS A BLACK MAN? ONE OF THOSE NEBULOUS QUESTIONS.

PARKS: No, its not a nebulous question its just one that's often asked. In many ways, yes, because when I was coming up in the business, so to speak, I was dumb literally dumb because I never knew any differences, my parents never taught it. And I was being used time and time and time and time again for my voice. "Don't worry Jim can do it," this type of thing. I didn't catch on 'til graduate school oddly enough. I just believed everybody was basically good. And then when I got too good they began to chop down, embarrassed do anything they could to discredit me and this is one thing I find true throughout the

Cont. P. 65



Zodiac — A Tour of Your Future

Many people believe that the day's events, whether of love or fortune, can be foretold by the stars. Astrology isn't a novel idea; it has been practiced since Zoraster. Much literature has been written in the attempt to discredit the twelve signs of the Zodiac; nevertheless, astrology has attracted people to their horoscopes. Even in this day of scientific advancements, the reading of predictions for tomorrow's happenings has become a necessity for many millions of Americans. And we at Black Hawk College are no exception to this habit. Let us conduct you on a tour of the Zodiac and your future.

Scorpio (the Scorpion) — *Oct. 24-Nov. 21*

Scorpios are explosive, with a taste for raw sex and revenge, but have a deceptively cool exterior. They are absorbed with birth, death, and reincarnation (like the mythical phoenix rising from its own ashes). They have an intuitive grasp of the secrets of life and death. Their credo—an eye for an eye and a tooth for a tooth.

Jane Bennett





Aries (the Ram) — Mar. 21-Apr. 19

People born under this sign are born fighters, seem naturally to resent all criticism, and are independent in work. They are inclined to be egotistical. Arian are well qualified generals and empire-builders, yet this people crave affection.



Linda Wilkins



Virgo (the Virgin) — Aug. 23-Sept. 22

Virgos are gentle and tender, with a need to serve humanity. They are characterized by simplicity and by their warm, twinkling eyes. Beneath that slightly misleading twinkling quality, love burns white heat. Virgos are extremely fond of harmony in their surroundings.

Aquarius (the Waterbearer) — Jan. 20-Feb. 18

Aquarians are eccentric, unpredictable, and love to shock. They are advocates of higher love, friendship, and brotherhood. They prefer to live and let live—unless they happen to be perpetrating change through violent, but not necessarily bloody, revolution. They are over-sensitive people, good reasoners, and have a quiet controlling power in their eyes.



Capricorn (the Goat) — Dec. 22-Jan. 19

People born in this period have strong mental force but they are, as a rule, misunderstood by others. They are thinkers and reasoners, and are independent and high-minded in all their actions. They must be leaders in whatever they are engaged or else they are inclined to lose interest in their work. They have strange ideas of love, duty, and social position, and for this reason they are often considered "odd". They fancy themselves as swingers, though they feel "lonely-hearted" and misunderstood.



Don Erickson



Taurus (the Bull) — *Apr. 20-May 20*



Todd Nicholson

Taureans are extravagantly sensual, loving earthly pleasures. They are governed by their sensations and by their loving nature, but affection has a greater hold on them than passion. If they love, they are generous to the last degree and will consider no sacrifice too great for the person they love. They fight with determination to the death. As leaders in any cause, they inspire love and devotion. Those born under this sign make the most faithful and loyal friends.

Cancer (the Crab) — *June 22-July 22*

Cancerians often have a tough exterior, but are really sensitive and cry easily. They also have a lunatic laugh and love money. They are, as a rule, most successful in business as they are industrious and hard-working. They are generally gifted with strong imaginations and often make excellent artists, writers, or musicians. At heart they are romantic and of a very loving disposition. They have a yearning for the mysterious.

Leo (the Lion) — *July 23-August 22*

Leos are exceptionally truthful and honest. They have the power to inspire others. They are naturally attracted to strong personalities. Leos are large-hearted and generous. They are generally extremely patient but, if once aroused, they know no fear. They feel isolated and lonely in life.



*Pisces (the
Fish)—Feb.
19-Mar. 20*

Pisceans swim in two directions. They are drawn to dancing, drinking, drugs, and daydreams, but also to spiritual contemplation and mysticism. They often suffer from the after-effects of their excesses, but still manage to be quite gentle behind an understandably cranky front. They are likely to be too easy-going, highly emotional, and have a generous nature. They have "visions", imagination, and invention. They love to be continually on the move.

Shelly Schlegel



Sally Norton



Kitty Kasenberg



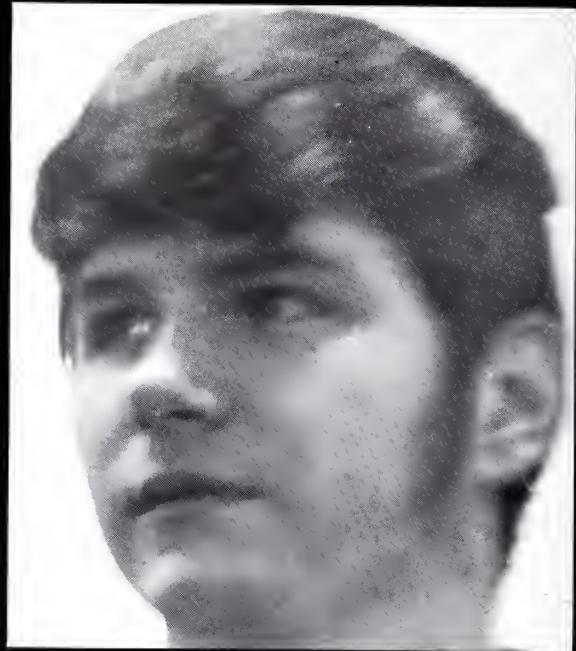
Paula Muskopf

LIBRA (The Scales) Sept. 23-Oct. 23

Librans are symbolized by an iron fist, of the sort generally encased in a velvet glove; they want to lead, but strive to maintain peace at any price. They are comfortable in an atmosphere of books, candlelight, and flowers, but visibly nervous in uncongenial surroundings. Their quest for beauty and harmony in all things leaves them often disillusioned with real life.

Gemini (the Twins) May 21-June 21

The twin sides of Gemini's nature are constantly pulling in opposite directions. Gemini are most difficult to understand. They love with one side of their nature, and they are often critical with each other. They seldom know what they want to achieve. Gemini are excellent in diplomacy and dazzle their listeners with their wit and brilliance, but they usually leave them no wiser than they were at the start.



Rich Kearns

Sagittarius (The Archer)— November 22-December 21

Sagittarians are symbolized by a happy clown with greasepaint on his face. They are optimistic Pollyannas, always searching for the pot of gold at the end of the rainbow. They are also brutally frank and honest, shooting their arrows into the very heart of things. They are gregarious and are professionally suited to be theologians, doctors, or comedians.



Denny Kaalberg

A moment of glory for Delma McCreight, Miss Moline, and Pamela Long, Miss Rock Island County Fair



marine division



*athletic
equipment
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ski chalet

SPECIALISTS IN THE SPORT OF FUN



Miss Moline 1969

SPONSORED by MOLINE JAYCEES
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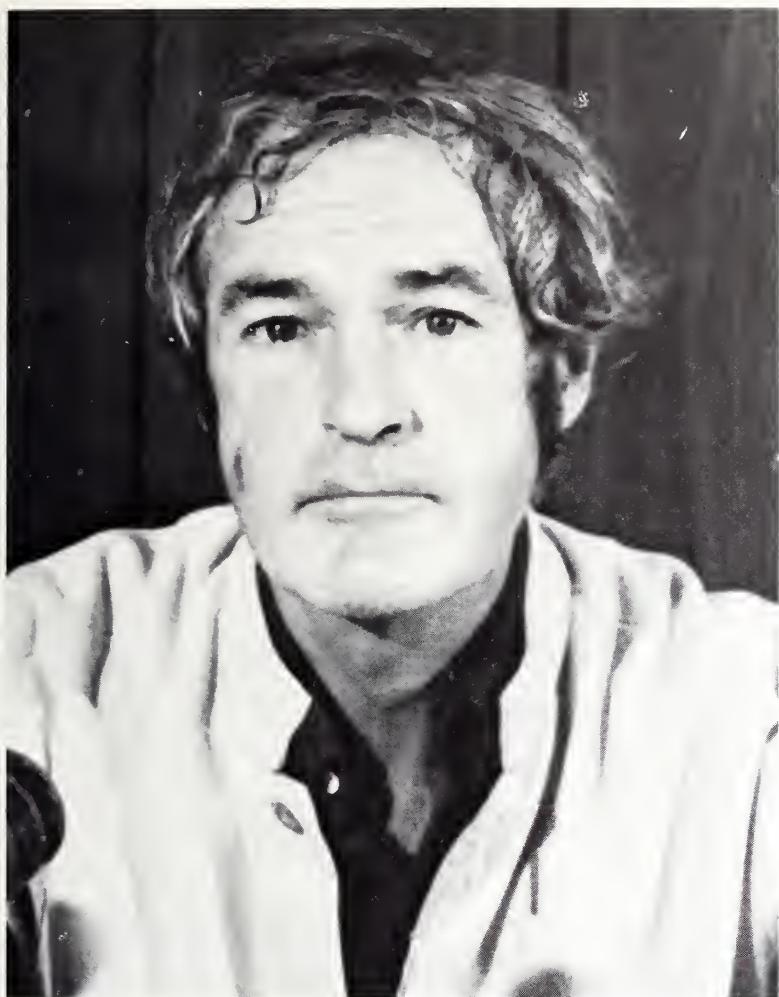


one's going to stop you. If you want to live the Christian life, you can—no one's going to stop you. But I have found so often, it seems to me, some of these people go around knocking the institutional church. You ask them to do something like start a soup kitchen, and ask them, "What hours can I expect you to work in it?" The excuses! So I think that we need some organization, but I'm not too excited about it. I get along real fine in the Church as it exists today. It's changing because we're changing and the world's changing. No man is free; not really free. Every man has somebody hanging onto him. And the fact that somebody else depends upon me limits my choice of action; because, no matter what I do, I must not let these people down. And, for example, this is what Bishop Shannon did, I think, when he wrote to the Pope: "I can't accept your teachings. I'm resigning."

Okay. He was the real hero of a lot of people. His argument would have had a lot more worth if, two weeks after he had resigned, he hadn't announced that he had married a divorced woman. Well maybe Shannon really fought with himself about this, but he let down thousands of people who were depending on him. I mean, he's their rallying point and he sold them out. And you can't do this. I hope I will never leave the Church because I have a bunch of people depending upon me. If I do something publicly bad, I'll hurt them, you see, and I can't do that. It's the story of the little prince and the fox over and over and over. We are responsible forever for whatever we have tamed. And so you're not free. The more people we love and the more people who love us, the less free we are because we don't have a choice anymore. Our role is limited; limited by the people we love. And I hope I never leave the Church.



A Balance of Views?



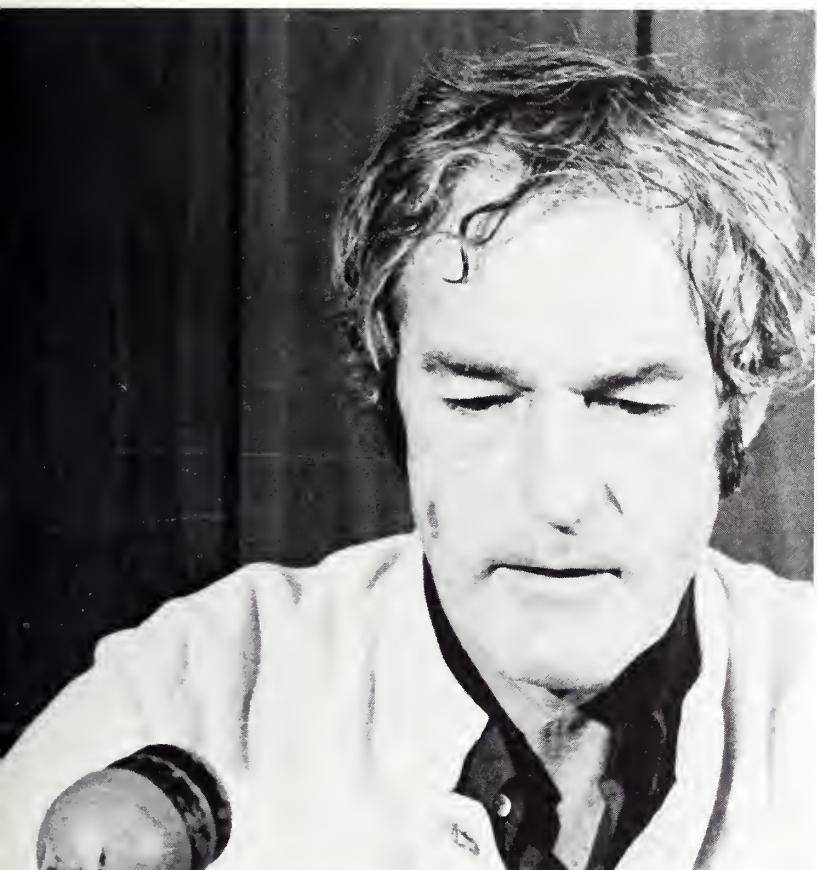
On Monday, September 29, a three-quarter capacity crowd gathered at the Masonic auditorium to hear "A Balance of Views", a debate between Timothy Leary, former Harvard professor and well-known drug experimenter, and Dr. Leonard Cohen, M.D., head of the Narcotics Division of the National Health Administration, on the effects of drugs. Although there was no debate nor did either speaker talk on the effects of drugs (physical), all members of the audience left satisfied with the feelings that their own position had been justified.

The audience was almost completely polarized before the talks with each of the two groups anxiously awaiting its champion. The local "heads", high school and college students who have extensive drug experience or are persuaded from drug use only by severe legal penalties for doing so had a slight majority and came to hear Leary, "the high priest of high", tell it like it really is and to see in person their almost legendary hero. The other half of the audience was made up of local "straight" people, some concerned parents, women's groups, "good" students, and local clergy members who came to hear a knowledgeable authority tell them that they had been right all along in condemning the younger generation for going to pot both figuratively and literally.

Leary spoke first and based his arguments exclusively on the religious aspects of drug experiences and applied them to all pertinent aspects of life. The mystical idea of a spiritual or religious experience, although terribly vague and remote to one with conventional ideas of religion as a physical church, Sundays, priests, etc., is really very simple from Leary's naturalistic viewpoint. He deplores pollution, massive architecture, and many of what are considered to some to be landmarks of progress and to him when one can see the beauty of nature and feel its basic unity (with man included in rather than being separated from nature) such as going into the hills with one's mate, getting stoned and grooving on the clouds, flowers and hills; it truly is a religious experience. In this sense, it is religion although not Christianity, Judaism, or Islam, rather more like Pantheism but sincere religion nonetheless.

He talked of his campaign for the governorship of California, but fell far short of using the platform for a political speech as many of the local media accused. His political views parallel his views on drugs and were therefore pertinent although as governor he would have the power to apply his theories to specific problems in the form of legislation. He, as governor, would do away with all laws except those against violence in any form, and it would be recognized as an illness and treated as such — with drugs. His basic goals would be harmony, not with, but in, nature.





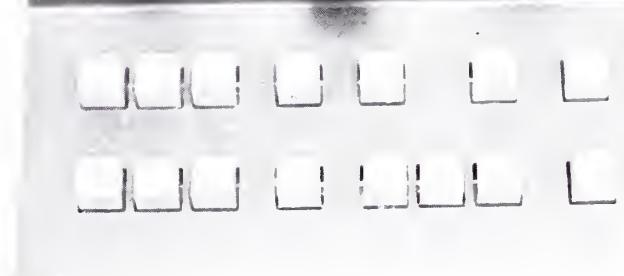
Newspapers claim that Leary was here only to recruit dope pushers. They were accurate as far as they went, but were completely out of context. As a very important aspect of his views, he urged all to become righteous dealers; that is, to distribute drugs as a service and not for profit. For, in future times of peace and harmony, it will be them and not the cowboys or astronauts who will be considered the heroes of the 1960's.

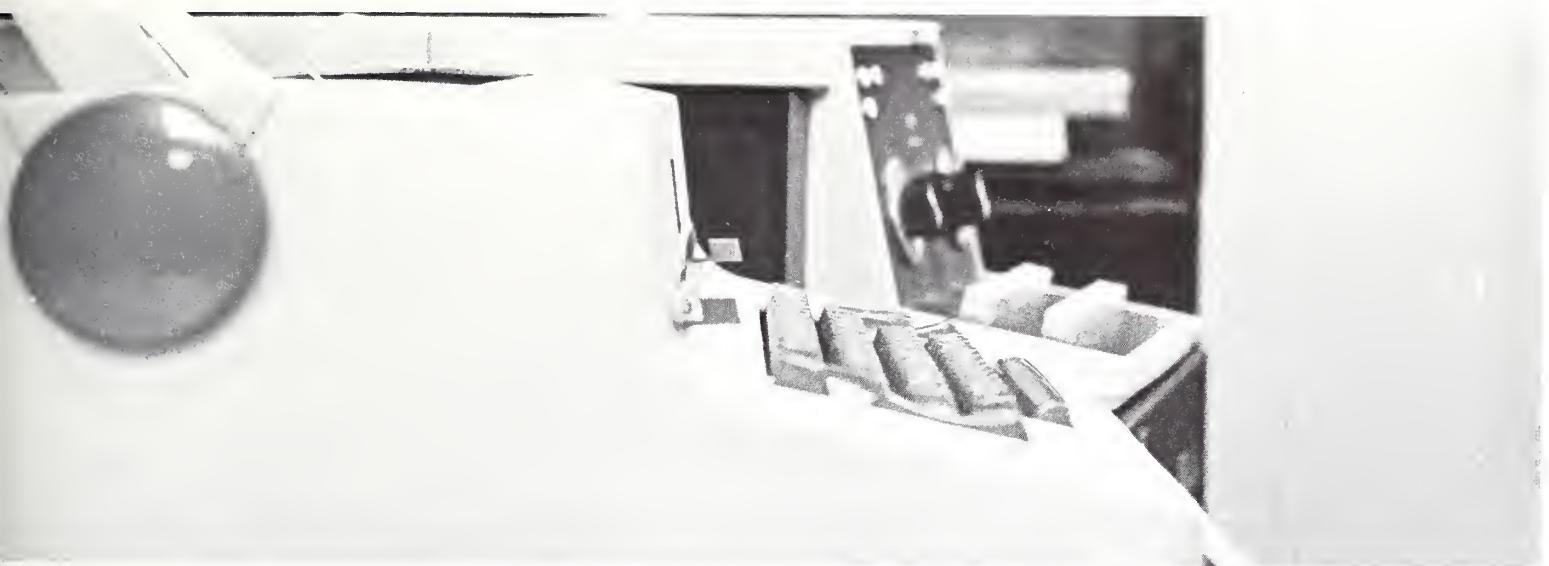
As Dr. Cohen came on stage, there was an immediate difference noticeable as Leary was wearing a flowered Nehru jacket and sneakers, and Cohen wore a conservative gray business suit to match his hair. He immediately negated all of what Leary had said, calling those ideas too mystical and magical to fit into materialistic America of the 1970's. Continuing, he said that Leary's drug culture, if allowed to grow, would kill competitiveness and destroy America's traditional spirit of constantly striving for improvement as exhibited in our ever efficient methods of mass production and high technology. In addition, he wondered about the ideas of absolute peace, pointing out that, in the past, wars have always kept up the fighting spirit and prevents our economy from becoming stagnant. Again blasting the Utopian society, he reminded the audience that all major advancements in civilization have come out of discontent and seemed to imply that discontent should be bred into our lives so that it may possibly lead to constructive advances.

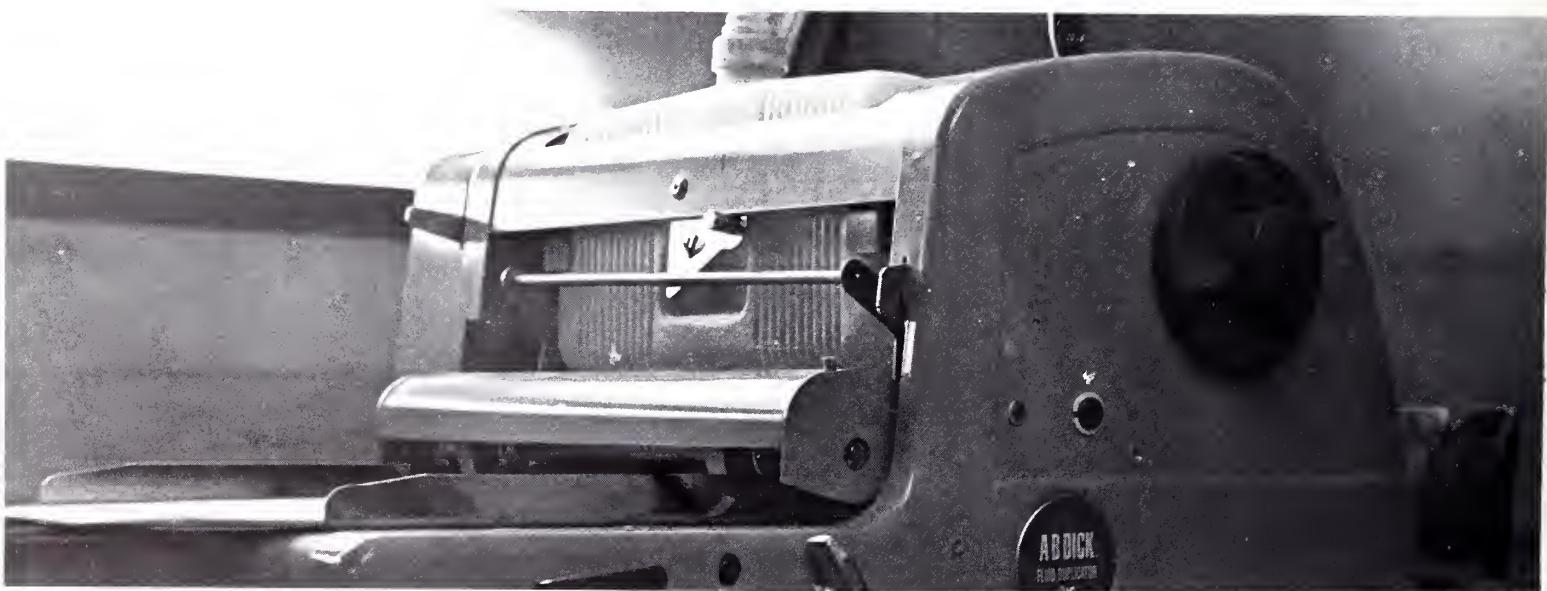
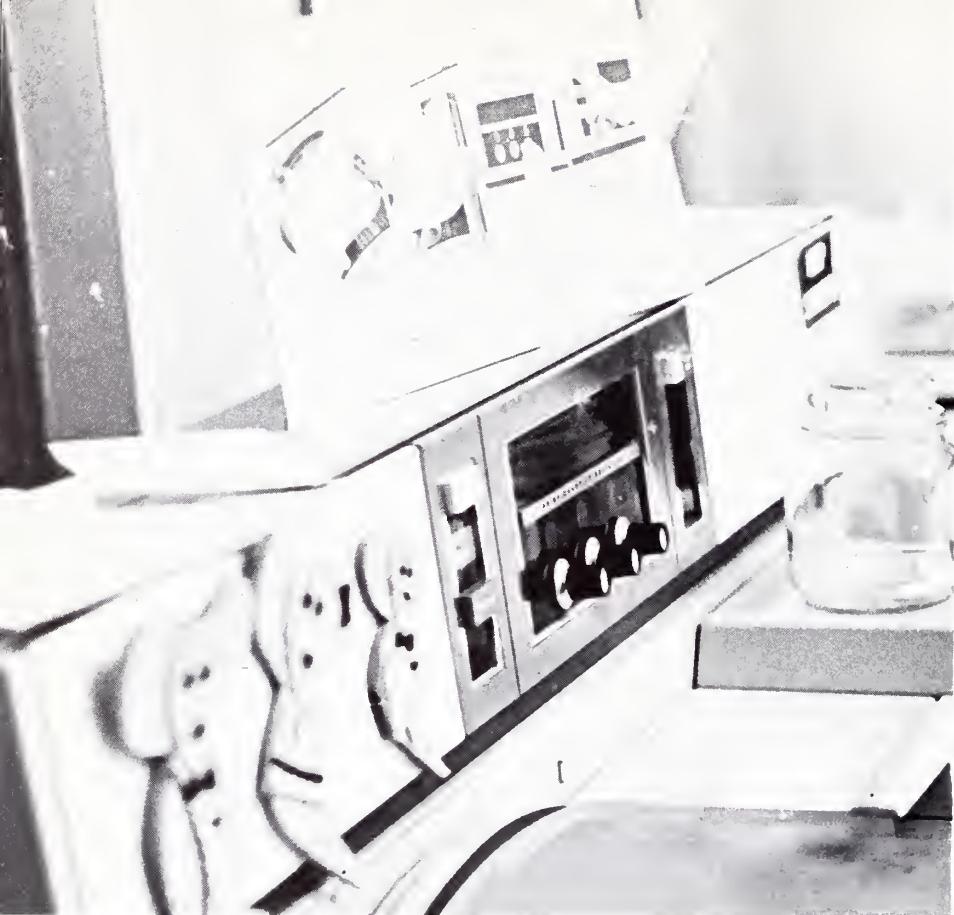
Dr. Cohen had to leave early to meet a plane schedule, but Leary had a chance to answer some of the charges that Cohen had made. As for the charges that drugs don't add to one's creativity or spirituality, he was in full agreement but hastened to add that what they do accomplish is a breakdown of restrictions and taboos which inhibit inborn abilities. Finally, concerning accusations that he was alienating the country's youth, Leary stressed that one of the most important aspects of all his work is universal unity of the human race.

In general, there could be no conclusions reached as a result of the debate, for the two gentlemen stayed on separate levels. While Cohen urged the youth of America to seek the solutions for their grievances within the values of the existing system and not to drop out, Leary contended that the values of the system are what makes it undesirable and therefore it is impossible to make the necessary changes from within.

Whats a Machine Room







SAUK: Exactly what is the machine room?

MRS. GORDON: The machine room is the most 'fun' office in this whole place (Black Hawk College) because there's always something going on. At other times, it gets very hectic and you wish you could hide.

So said Mrs. Isabelle Gordon, one of two women who work in the machine room at the college.

Classified as secretaries for the faculty, Mrs. Gordon and Mrs. Vivian Brunner are primarily concerned with the typing of tests, yet they also run-off copies, sort papers, staple letters, and almost anything else the faculty wants done.

In the machine room, most of the machines are grouped together. They include the Xerox copier, the ditto and stencil machines, a colater, mimeographer, and a magnetic tape selector typewriter, most of which have a nickname.

One professor remarked, "The copier is smarter than I am, but it probably gets paid more, too."

The colater is called "many hands" because it can be filled with up to sixteen pages and it will push each individual page through, as in putting a test together. If there were five different piles, the machine would take the top sheet off of each pile until it had a sheet from every pile, and then start over again.

The MTS typewriter is the "typewriter with the brain". It runs on a two-tape system, almost like a tape recorder. Program tapes are used which can be erased, backed up, or made to skip a line. And instead of typebars, the typewriter letters are on a round ball; you just change the ball for a different kind of type. For speed, this typewriter is great, it types 250 words a minute with no mistakes. Every space, word, line, and paragraph is programmed on that tape. The typewriter types envelopes automatically, too.

Mrs. Brunner said that this typewriter is a fun machine. "It's good for revision typing, too, because nothing ever has to be typed over. It's especially good for letters because it seems everyone gets an original copy."

Mrs. Brunner began work at the Hawk on September 3, 1968. When asked how it was getting started, she replied, "It wasn't hard, although, when I came, this was a fairly new operation. Black Hawk never had any of this previously."

In March of this year, Mrs. Gordon came to Black Hawk. She said, "It wasn't hard to get the feel of things; of course, I had a good teacher, that's why."

And why do they get along so well? Mrs. Gordon answered, "Because we both like warm rooms, open windows, and wear the same glasses!"

The machine room is busy all the time, sometimes quite hectic, but it's during times like this that Mrs. Brunner reads a sign that hangs above her desk: "Whenever things are going badly, I remind myself that tomorrow everything will look different—not better—but different".





Clarence Smith



Clarence Walker

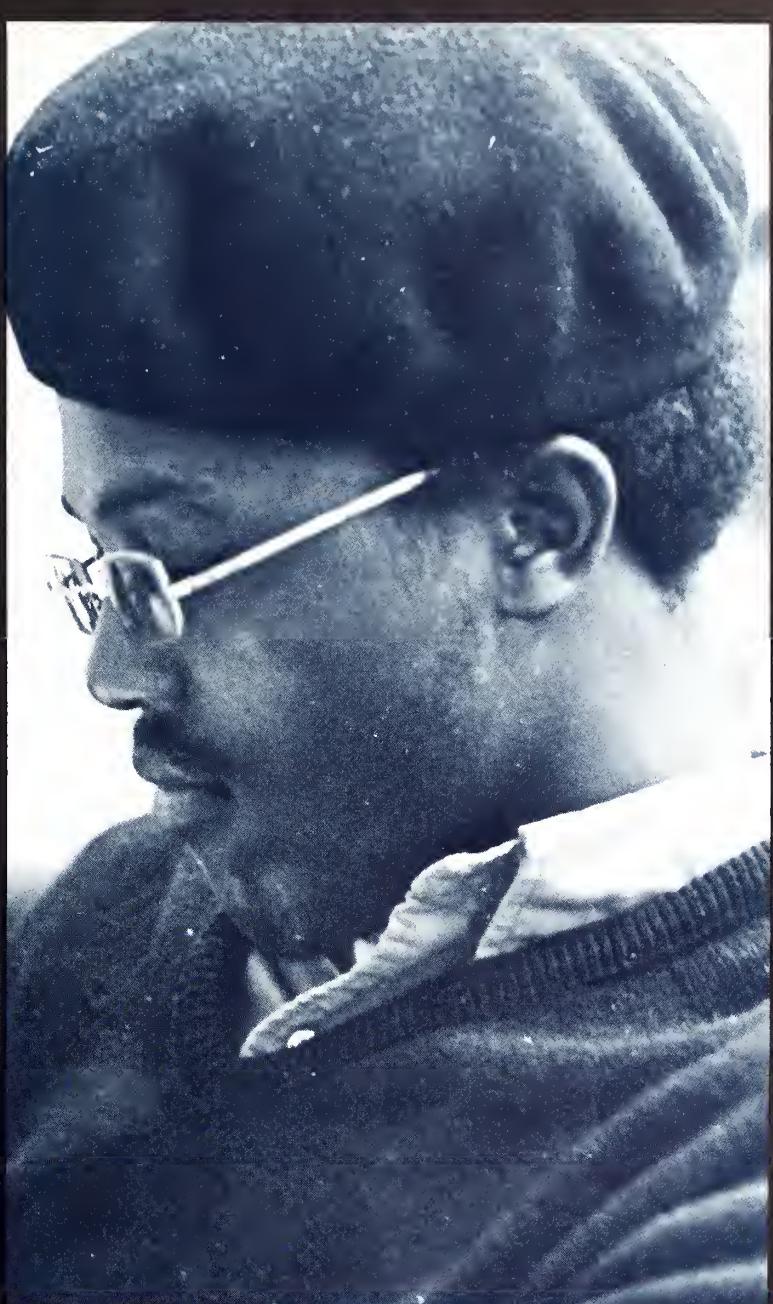


Debbie Malone

Van (Skip) Farley



Dale Meredith



Michelle Demps



Sandra Arrington
Michealla Demps
Shelly Morrow





Left to Right: Glinda James, Dwight Mc Henry, Enoch Roden, Mike Smith, Cedric Victor, Sandra Arrington, Henry Ross, Clarence Smith, Mike Trice, Michaela Demps. Clarence Walker, Debbie Malone, Johnny Hinton, Michelle Demps, Dale Meredith, Bob

From the Black Corner of the Lounge

As anyone comes into the lounge, all he has to do is turn to his left and he will find the Black Corner of the lounge. We, the Black Students, are there studying, talking, eating, singing, and above all, uniting.

The basic foundation of our Black Student Union is unity. We have established a strong relationship through the color of our skin. We are learning from each other, both mentally and spiritually.

Our president is Michael Smith of Washington, D.C.; Vice-President Henry Ross is from East Moline. The Secretary, Michelle Demps, and Treasurer Fabian Hedge are both of Rock Island. Our officers are apt and responsible. The whole organization is together.

This year we have formed a "Black Coalition" with Augustana and St. Ambrose Black students. We are working hand in hand to establish a greater communication with the local Black Citizens. Our projects toward this goal include a Black Afro Ball to be held in the spring. Soon, through our efforts, the Blacks of the Quad Cities will be under a closer bondship.

The Black Students of Black Hawk are on the move. We don't always remain in that one specific corner of the lounge. "We ask for nothing; we demand everything."

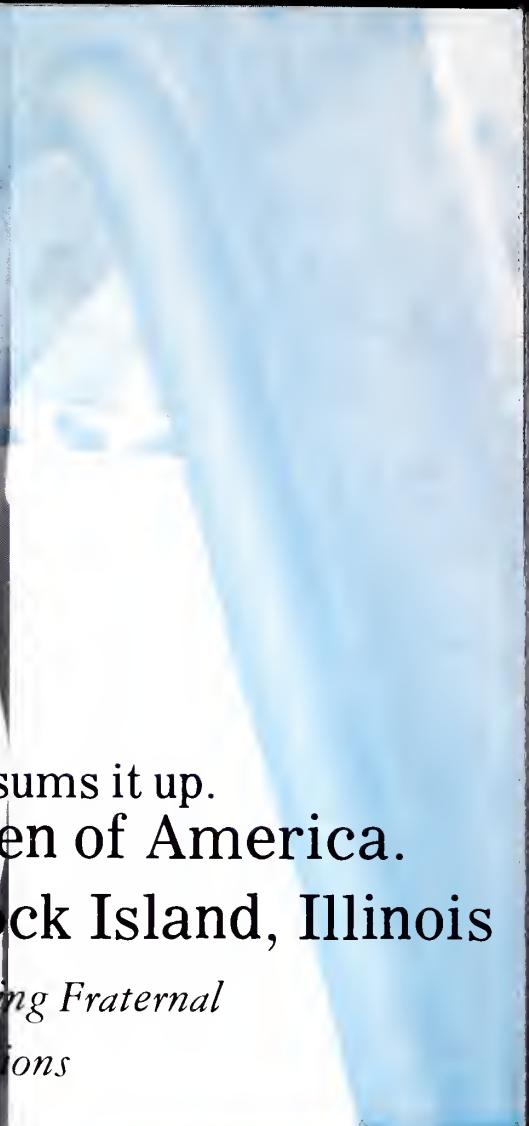
Top of Pic: Dwight Mc Henry, Bob Jackson 2nd Row Down: Clarence Smith, Mike Trice, Cedric Victor, Dale Meredith. 3rd Row: Charley Smith, Enoch Roden, Bob Perkins, Mike Smith. 4th Row Down: Jack Anderson, Clarence Walker, John Edmundson, Johnny Hinton. Front: Henry Ross



Bob Jackson, Charlie Smith, Shelly Morrow, John Edmunson

Charley Smith, Bob Perkins, Bob Jackson





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Cont. from Page 39

United States.

SAUK: What exactly are the Hawks? I have no idea.

MR. PARKS: The Hawks are a performance unit, song and dance unit, which will help with scholarship purposes, set up better relations between the community, other schools, high schools, etc., with the Hawks. This is a publicity unit; the June Taylor Dancers, the Goldiggers, and the Robert Shaw Chorale all rolled into one. And this will give the kids who aren't interested in doing Palastrina, Mozart, Bach, Beethoven, or Buxtehude, a chance to do things like "the Girl from Ipanema", who want to learn how to sing this style—it gives them the opportunity to do this. Another form of expression, which I am for 100%.

SAUK: Do you only teach music?

MR. PARKS: No, I'm assistant wrestling coach, also. Which, for some reason, some people don't think will work. But Coach Smith is also in mathematics and he is head coach, so you know there are other fields. A lot of people think musicians are awfully sweet, and some of them are, but I freely admit on tape that I'm queer for girls and so I enjoy this group. I would like to teach other subjects, but my hands are filled with music and I don't think I'd be happy too long teaching another course. You know, yeech. I don't see how other people do it, but I guess they are just as interested in their fields as I am in mine.

SAUK: Do the Hawks dance also?

MR. PARKS: Yes.

SAUK: Who teaches the dancing?

MR. PARKS: Guess who? I do! I dance also. It's very surprising—some people are a little shocked that I'm so light on my feet, but I've had to dance and I enjoy dancing; it's a great form of relaxation for me. As a matter of fact, one of my greatest sports, one of my most favorite sports is discoquing. When I'm back in Princeton, 60 miles from New York, I make it every chance I get to Yellow Fingers, Arthur, The Cheetah; you know, great places, great places, make it all the time.

SAUK: What are your plans for the Hawks?

MR. PARKS: Well, I would like to be able to take them on an overseas tour for the U.S.O.; this would be my ultimate goal in training them. This will be our "bit" for the cause — over there.

SAUK: Do you have plans for them like travelling—maybe like the Augustana Choir does, all over the country?

MR. PARKS: No, no; I see them only as an entertainment unit. I would rather take my best laundry when I go visiting, not saying they're not

my best laundry, but I would rather take the Concert Choir, something like that, who does a more varied program, you see, which is of more interest. Audiences usually like a potpourri of musical entertainment, etc. This is what I would like to do.

SAUK: Do they have any kind of identifying mark?

MR. PARKS: Yes, they have one—my temper. No, I have not yet decided on a costume or dress for them. As yet, that is to come; we've still getting off the ground and I have to take one thing at a time. I really don't know; I've got a lot of things in my mind about that.

SAUK: Would you like to make them a larger unit?

MR. PARKS: I'd like to have eighteen couples—well, eighteen people and nine couples. I would like that very much, but I will settle with what I've got because I have some good kids. It doesn't take the most talented. One thing I wish I could get the kids here to realize — that they must work in order to attain what they want. You can't be good with no background. You've got to have experience, and you have to have a will to work. I find that the kids in this area are like one place where I taught; they didn't have the background and so you have to give it to them. I guess it will come. You know, you hear things, but it doesn't register. This is what is happening, what is going on around them. I blame this on television a lot because everything is there. When I grew up, radio was the big thing but we had to use our imaginations. You see, kids don't have the imagination we used to have. This is not just general statement, there is nothing new and specific. I'm not saying this is the cause of youth today; parents are the cause of youth today.

SAUK: I understand you're putting on an opera.

MR. PARKS: Yes, but after rehearsal yesterday, I have got some questions about that. (Chuckle) **AMAH AND THE NIGHT VISITORS** by Gian-Carlo Menotti. This will be my first opera here at the Hawk. This is a favorite; everybody has done it many times since the first television production. Everybody wanted to do it.

SAUK: What is this opera about?

MR. PARKS: *Amahl and the Night Visitors* is about a shepherd boy, Amahl, who is crippled, we think from birth, and his mother, who are very destitute. The boy had an active imagination. He sees the star, but his mother doesn't believe him because, in the first place, it was a leopard with a woman's face, then it was a fish as big as a boat, and of course, the kid's not close enough to see a whale or any boat that big. So he has this active imagination and his mother chewed him out. Then

they are visited by the three kings who are on their journey or on their way to Bethlehem, and stop by their house to rest and the story takes off from there. The miracle happens out of his—Amahl's—unselfishness. He says he will give, but he didn't have much to give the Christ Child as a gift; they had incense, gold, myrrh, and all kinds of little trinkets and goodies for the Christ Child. He said, "You give this crutch," and from there, he presents the crutch and begins to walk. He goes on, "Look, Mother, I can dance, I can jump"; things he hadn't been able to do, as a kid. The shepherds come; they bring food to the kings because they have nothing in the house to feed them. And, oh, it's just very great.

We are going to be doing children's opera theater next semester. We're keeping up on children's theater, so to speak. We'll be doing opera for children such as Leonard Bernstein has the Young People's Concerts. We'll be doing opera for children such as **BASTIAN, BASTIENNE** by Mozart, **HELP, HELP, THE GLOBOLINKS** by Gian-Carlo Menotti, a brand new opera, and we'll be doing the **GOLDEN VANITY** by Benjamin Britten Woodman. The **Golden Vanity** is not a dressingable, but the name of a ship, and what else will we be doing? Oh, some other things, the **JUMPING FROG OF CALAVARAS COUNTY** by Luke Foss on the story by Mark Twain. Calavaras County is in Missouri where it is supposed to have taken place, so we've got some good things.

I'm very pleased with the talent here. I think there is a lot of talent, a lot of diamonds in the rough, and I hope I'm capable of bringing these out at some time while I'm here. I don't know how much longer I'll be here; I would like to stay here at least four years or more so I can develop an over-all program. I can't see how a teacher can stay at one place, and then damn the place. I don't have any talent, I haven't got any good kids, and so on. How do you know? You've only been there a year, and you're taking the drags from the guy that left before you. You know, you have got to set up your own thing. The only reason I like Dick Keeley, by the way, is for the term believe in. The music man of the division, this guy has been around and he knows which way the stick bounces. He's really cool, he really is, and he—our ideas coincide a great deal. He is really on the ball, and that's all I have to say.

SAUK: What are your general plans?

MR. PARKS: Well, I'd love to be married; I'd love to get married badly. Man can go through life alone, but it's so much nicer when he's got company, see, and I would love to raise a family and have plenty of kids of my own instead of borrowing everyone else's and calling them my kids.

I think I'd make an excellent father, I really do. I don't know any young ladies who would present me with a kid, but like I said before, I don't know whether I'll stay here. I would like to be back in the East teaching, in the hub of activity. I miss the surge of New York. Even when I was teaching in Kansas, I just missed it horribly; I do like the hustle and bustle.

SAUK: One last question: what else are you doing besides teaching?

MR. PARKS: Well, I have recently been hired as Minister of Music—head of the Choir School at St. James Lutheran Church in Rock Island. And I'll be back doing something that is near and dear to me—I'm sort of a frustate priest. Anyway, I'll be able to do my work here for the church even though I'm not a Lutheran. I'll be able to do sacred work again. I've worked in just about every denomination, even with the Hebrew School, by the way. So I could learn how to read the language and because I was doing a concert by Ernest Block, and Jewish sacred service, the Avodath Hakodesh, I had to know what the direction on the score said and understand where this came in the morning worship service and things of this nature.

SAUK: NOW TO CHANGE THE SUBJECT TO MUSIC WHICH I THINK IS PROBABLY A LITTLE MORE IN YOUR FIELD, WHO DO YOU THINK GETS MORE FROM MUSIC, THE AUDIENCE OR THE PERFORMER?

PARKS: Well my idea of a performance maybe if I put it this way it will probably answer it. When I go out to sing or to perform in any media of music, any form of music, I don't go out for the audience appeal I go out because I have this active enzyme in my tank which causes me to, to put it bluntly, if I don't sing a major performance of something within a month's time I feel like I have a perpetual period.

SAUK: WHAT DO YOU THINK OF THE NEW MUSIC, THE ELECTRONIC MUSIC, AND MUSIC/CONCRETE, ET AL.

PARKS: Man, it's a gas. I compose in this idiom, not very well because I'm still experimenting with different things and learning from people who know much more I enjoy the Moog Synthesizer very much, as a matter of fact would like to be stated here that BHC should buy one for the nominal fee of \$6000 that's the small one, course you don't get any nobs or tubes with that one but I like it, I think kids should be aware of this media because it is of today.

SAUK: AS A PERFORMER, HAVE YOU EVER ATTEMPTED, IN THIS CASE I'M THINKING OF LUCIO BENIO KIKE MATERIAL TO SING OR PERFORM ANY OF THIS MUSICAL FORM.

PARKS: Yes, Domech performed a thing for voice, flute and prepared tape recorder, Very interesting work, by the way, it took me about three weeks to learn it.

SAUK: WOULD YOU CONSIDER THIS ANY TOUGHER THAN AN OLDER MODE OF MUSIC.

PARKS: Well the only reason it's tough is that I'm not familiar with the idiom. If you were like Bethany Beardsley whose husband you know is at Princeton, she sings everything cause she's used to it. The old masters are still just as tough.

SAUK: DO YOU THINK CLASSICAL OR OLD MUSIC NEED ELECTRONIC INTERPRETATION TO MAKE IT POPULAR OR PALATABLE TO THE MASS AUDIENCE.

PARKS: Let me use a good example of this personal reflection. My father detests Bach, the Swingle Singers came out with the records, I played the same pieces first on the organ recordings that I own, my father literally wretched in the basement. I put on the Swingle Singers and all of a sudden, man that's great, let's play some more. Not saying that my dad has a low tolerance for fine music, or a low appreciation, he just doesn't understand this form. The **MOOG** synthesizer is marvelous because now I can explain a fugue and have it clearly understood by just listening to what has to be done.

SAUK: THEN YOU'RE SAYING THAT IT ACTUALLY MAKES IT EASIER FOR THE TEACHER TO TEACH MUSIC IN THE POPULAR FORM.

PARKS: Yes, why use 19th century techniques in the 20th century.

SAUK: DO YOU THINK THAT THE MODE 'OPERA' IS PASSE' or are we JUST EXPERIENCING A DIRTH OF COMPOSERS FOR THIS MEDIUM?

PARKS: Oh, I don't think its passe' I do think there's a trend away from it. Because it taken away from the level of the people. But has been moved into the area of the terribly rich, you know because, look at the met tickets, 16.50 a seat too much, I can sit down cheaper somewhere else.

SAUK: WHAT ABOUT THE 1000 OR SOME AMERICAN OPERAS WE NEVER HEAR?

PARKS: I know a composer of an American Opera, or I know his grand daughter and the rest of those are, well if I were to try to write an opera, it would have as much import up against Verdi, they just don't come up to them. They have some gorgeous



melodies in them, and some nice scenes. But they're trite. To me, they're trite.

SAUK: DO YOU THINK MUSIC TAKEN OUT OF THE NORMAL POSITION OR PLACE OF PERFORMANCE WOULD AID THE PERFORMANCE OF THE MUSIC; FOR INSTANCE TAKEN FROM THE ORCHESTRA HALL OR CHAMBER TO AN ART GALLERY TO GET A BROADER AUDIENCE?

PARKS: I think that this needs to be done like some of the chamber pieces by HAYDN and MOZART if I go to listen to it. Let's say a museum of art, like a metropolitan and its gallery for some reason I enjoy it so much more because it sounds better. It makes me more conducive to enjoy the music. That is a very awkward sentence, but I think it's the conditions and environment that makes people appreciate it.

SAUK: WHAT DO YOU THINK ABOUT LEADS IN THE OLD ESTABLISHED OPERA?

PARKS: Such as *IL TROVATROE* and *La TRAVIATA*; racially mixed roles for the leads characters.

SAUK: DO YOU FEEL THAT THERE IS STILL PREJUDICE AGAINST THIS?

PARKS: It is getting away from it. Grace Bumbrey, Shirley Verett with the advent of these people that played in *CARMEN*, *CAVALIERIA RUSTICANA*, but not the great love affairs. Also the voices are not available. The fideleo; there's only one Negro, one black; whatever we're calling ourselves this season. There is only one Helden tenor coming up that can sing the role, and he is not old enough to really be classified a Helden tenor.

SAUK: THAT IS THE PART OF FLORISTAN?

PARKS: Yes, Floristan.

SAUK: YOU SAID SOMEPLACE IN THE TAPE BEFORE, WHICH WE'RE NOT RUNNING FOR THE INTERVIEW ABOUT YOUR FIRST OPERA ROLE OF DON PIZARRO IN THE OPERA. IN THIS SITUATION THIS PART IS NOT A PARTICULARLY LEADING ROLE, BUT IT'S AN IMPORTANT ROLE, BUT DO YOU SEE MORE SINGERS COMING UP THAT WILL BE ABLE TO HANDLE ROLES OF THIS SORT; AND DO YOU PICTURE MORE BLACK SINGERS USED IN THESE ROLES?

PARKS: Yes, Don Pizarro is again the nebulous role. I guess historically it might shake the troops up just a might, but it's more important because he had no love affair with anybody, and we keep it clean that way. I guess everybody is afraid somebody is going to love somebody else in this world, no matter what shade he is. (And I don't care whether that gets into the article or not.)





CONCERT CHOIR Sandra Anderson, Darrell Atteberry, David Bailey, Deborah Collison, Mary E. Cox, Rodney S. Danner, Tony Dillon, Gabrielle Fowler, David Fuhr, Sheri Gersick, Beverly Haronik, Micheal Harper, Peter Lewis, Howard Mc Henry, Patricia Parcell, Richard Peterson, Monica Quinn, Linda Resetich, Rudy Rexroth, Ralph Reynolds, Carolyn Ricketts, Valerie Schweninger, Larry Shattler, Catherine Shurts, Renee Skrevanos, Carolyn Smith, Bonnie Speckman, Nuehda Spibanjong, Sandra Stuhr, Donald Teucher, Carolyn Van Tieghem, Sandra Laster.



Row 1: Larry Shetler, Marjorie Ralston, Bonnie Buhle, Sandra Stuhr, Valerie Schweninger, Deborah Robbins. Row 2: Merlee Mawdsley, Carolyn Ricketts, Gabrielle Fowler, Sheri Gersick, Patricia Parcell, Dianna Watson, Kendall Phelps, Nancy Watson, (absent). Row 3: David Bailey, Russell Zeroth, Ed Jacques, Dennis Carlson, Ronald Penner, David Serrano, Dianne Schalk. Row 4: Dale Morgan, Frank Nelson, David Fuhr, Thomas La Dage, Micheal Harper, Richard Peterson, Peter Lewis, Row 5: Sandra Anderson, L. T. Eckles, Beverly Haronik, Mrs. La Vonna Sward, Accompanist.

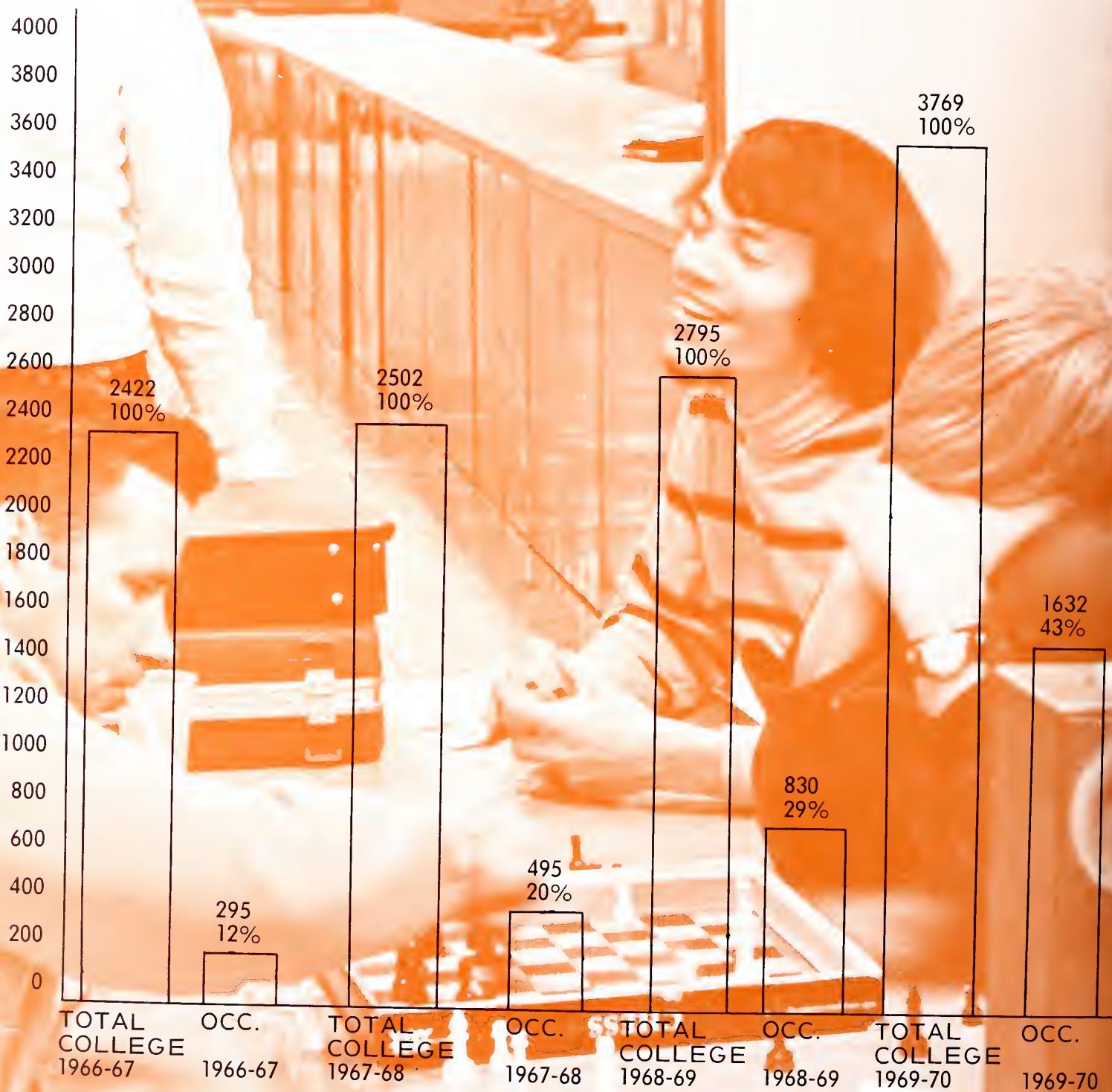


OCCUPATIONAL ENROLLMENT FALL SEMESTER 1966-67 THROUGH 1969-70

Occupational education has been on a steady increase. A major commitment was made to offer occupational education at the college in 1966. It began in two areas, Engineering Related Technology and Business & Economics. There are now five departments offering occupational programs, Business & Economics, Engineering Related Technology, Applied Biology and Agriculture, Health Related and Personnel & Public Service Related.

This graph will vividly illustrate its progress in service to students.

GRAPH OF ENROLLMENT HEAD COUNT TOTAL COLLEGE/OCCUPATIONAL ONLY FALL SEMESTER 1966-67 THROUGH 1969-70

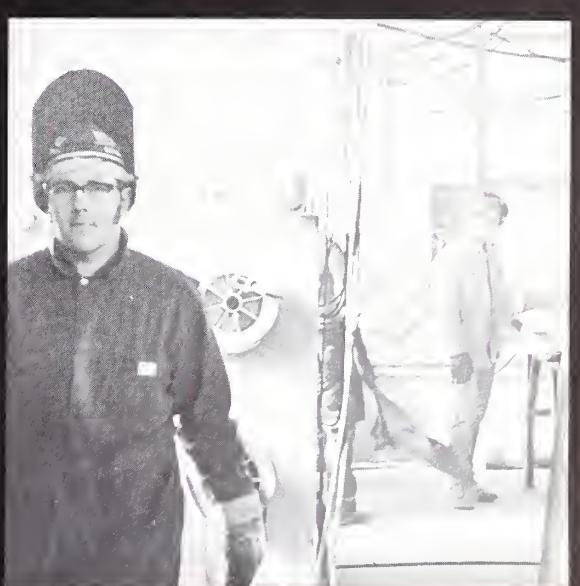
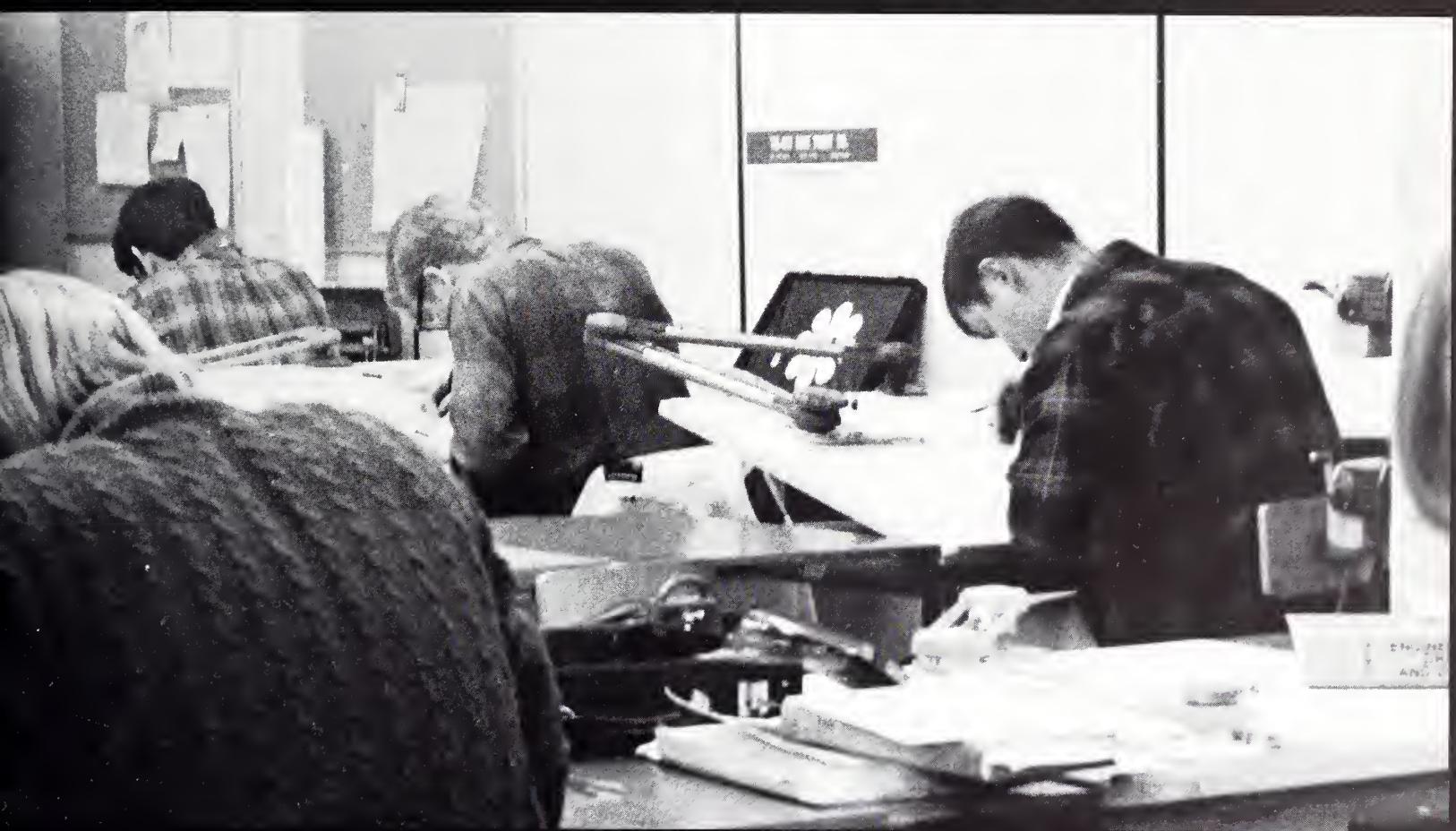














L to R: Linda Hanks, Collette King, Ann Winston, Suzie Smartsy,

1970 Cheerleaders

L to R: Linda Hanks, Michealla Demps, Suzie Smartsy, Collette King, Stephanie Jack, Gale Ornelis, Dawn Ralston, Ann Winston





Michealla Demps, Stephanie Jack, Dawn Ralston, Gale Ornelis

Top Row: Linda Hanks, Michealla Demps, Gale Ornelis, Dawn Ralston
Bottom: Suzie Smartsy, Ann Winston, Collette King, Stephanie Jack





Black Hawk Feeds the Inner Man (or Woman)

Mrs. Florence Ossowski



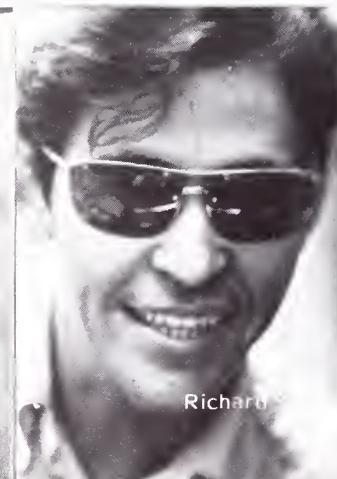
The food in the snack bar has certainly improved since Hasty Tasty Food Service came to Black Hawk College. Students who have been around the "hallowed halls" will remember the not-so-good old days of previous food service companies.

Some companies have come and gone but the ladies of our snack bar have remained. Mrs. Claire Brubaker, Mrs. Florence Ossowski, and Mrs. Pauline Shoyer have been catering to students' needs for a good many years. These three ladies have given a combined total of thirteen years service to Black Hawk and its hungry students.

Mrs. Claire Brubaker is the manageress of the snack bar, and I asked her what she thought of our students. She said, "We love all the students. Sometimes they get a bit "up-ity" just like our own kids. Still, you have to understand that." "You know," she went on, "sometimes we give the kids money if they haven't enough for food. After all, we can't see them go hungry." Mrs. Brubaker pointed out that they (the three ladies) miss the students when they complete their time at Black Hawk. However, they are pleased to see students when they revisit the college.

Mrs. Brubaker commented that on occasions the machines in the Student Lounge refuse to function. However, Richard Sirricone, Hasty Tasty's service man soon puts things in order.

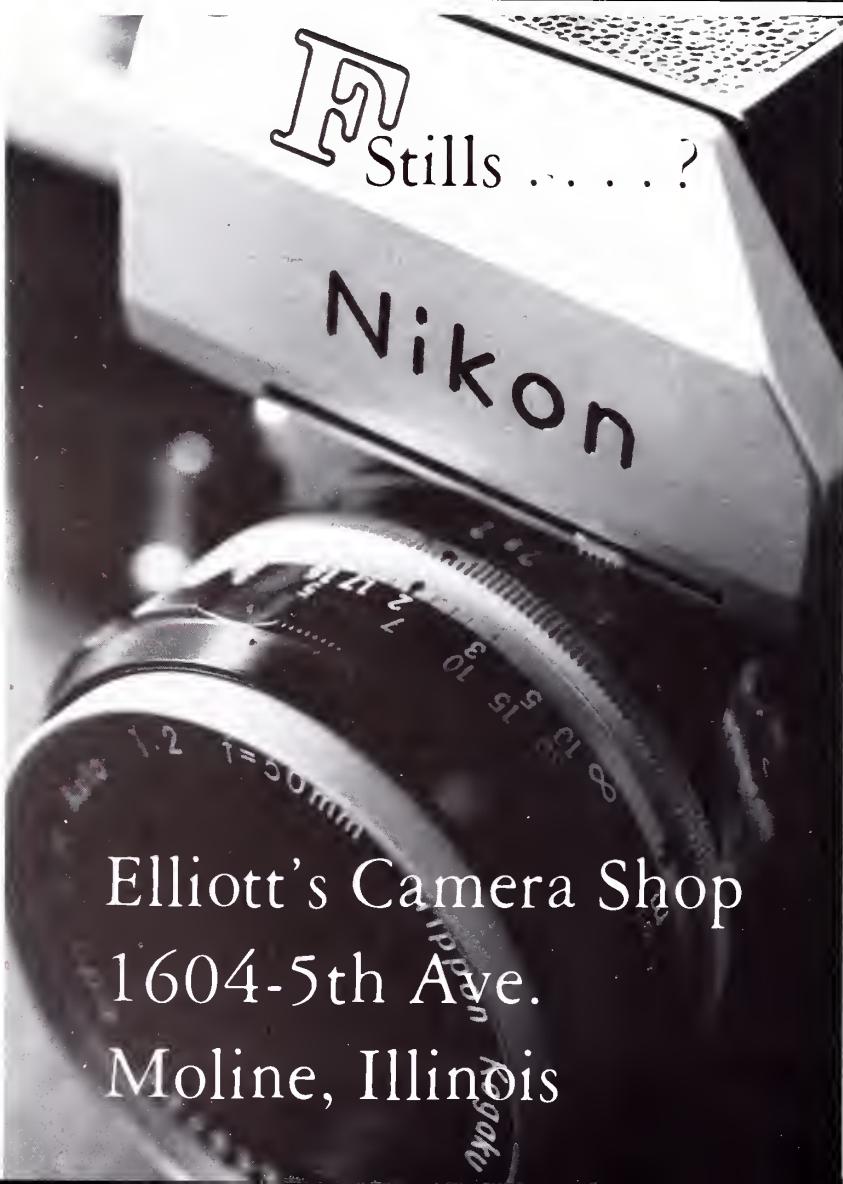
I asked Mrs. B. about the move to the new campus. "Well," she said, "everything else will be moving out but us. I'm not sure what we'll do, but perhaps it's OUR time for graduation. However, one thing's for sure, we'll sure miss the students. We love'em ALL."







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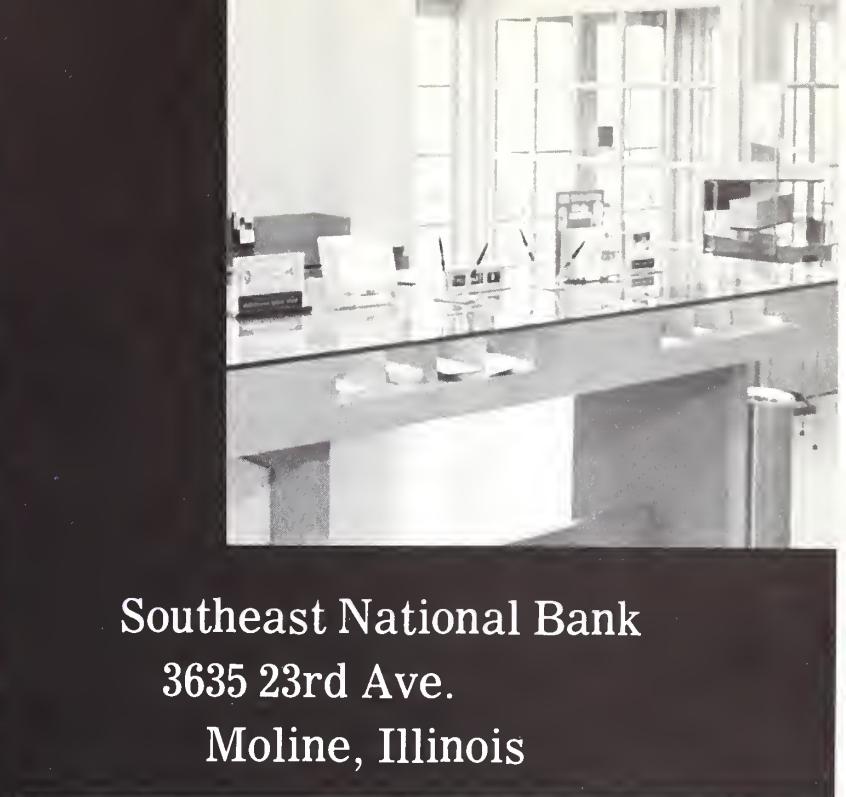
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Moline, Illinois







“Agent of Change” for the Counseling Staff

One new face at Black Hawk this year is that of counselor Mary Alice Lee. Miss Lee comes to BHC from Alleman High School where, over a span of four years, she taught English, Social Studies, and sociology, and counseled.

Miss Lee received her undergraduate education at St. Mary of the Woods in Indiana. She earned her Masters Degree in guidance and counseling at the University of Iowa.

Miss Lee chose counseling as a special way to help students. She feels that it is rewarding for her, as teaching. She also feels that counseling gives her a broader scope of education and that a counselor can serve as an “agent of change” in the lives of students.

Miss Lee had intended to continue in high school counseling but was persuaded by Dean Laws to come to Black Hawk. She finds the primary difference between high school and college counseling to be centered on the fact that, in college, there is more responsibility placed on the student to plan his own schedule. College counselors also are involved in such things as program research, follow-up studies on graduates, and co-ordinating special programs.

Miss Lee likes Black Hawk College and respects it as an institution. She thinks it has an impressive faculty and serious and open students. She stated that she is glad to be here.

Miss Lee’s hobbies are sewing, skiing and reading. She emphasized, in this interview, that she does not necessarily feel counseling to be superior to teaching and that she would consider teaching again.



'Alas, Babylon', for the umteenth time the word has been sent down Black Hawk College is moving to its new quarters, 'Babylon-on-the-Express way. It has become a source of frustration and anguish to most of us to hear the excuse 'wait until we get to the new campus', as if this move would magically solve all our problems and everything would be an instant Utopia.

The most impressive thing about going out to the new campus on a sunny morning was the setting itself. Over by the side of the Fine Arts building site, the low stubble brush is filled with the usual animal life - small mammals that were just a little late in storing up the necessities of a winter larder, squirrels, field mice and the ever present rabbits; in the beams of the 34th Ave bridge and the pigeons and morning doves have started to nest. Along with this fauna there is a remarkable amount of Rock River Valley flora, wild raspberry, chic weed, and milk weed just about this time beginning to open and probably a plethora of prairie flowers, but November is a little hard on flowers so there weren't any in evidence.

The stream that cuts through the campus comes from several sources which were not readily traceable. It seems to be somewhat polluted, or rather the water is cloudy, and the stratified rocks are very rusty, which could have been caused by natural minerals rather than just polluted water. Construction and the resulted disturbing and alteration of the natural bed has left the water in this clouded state.

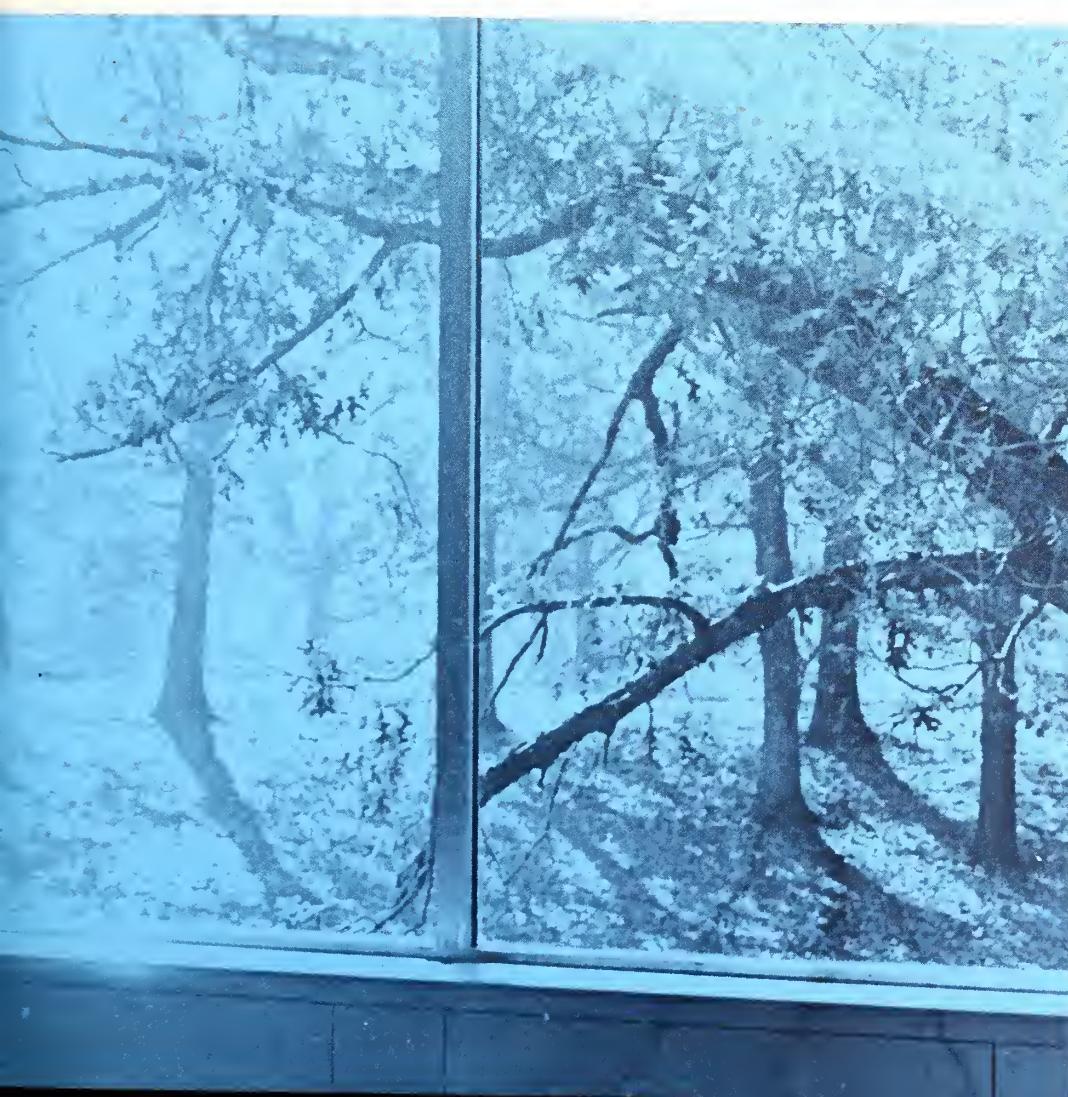
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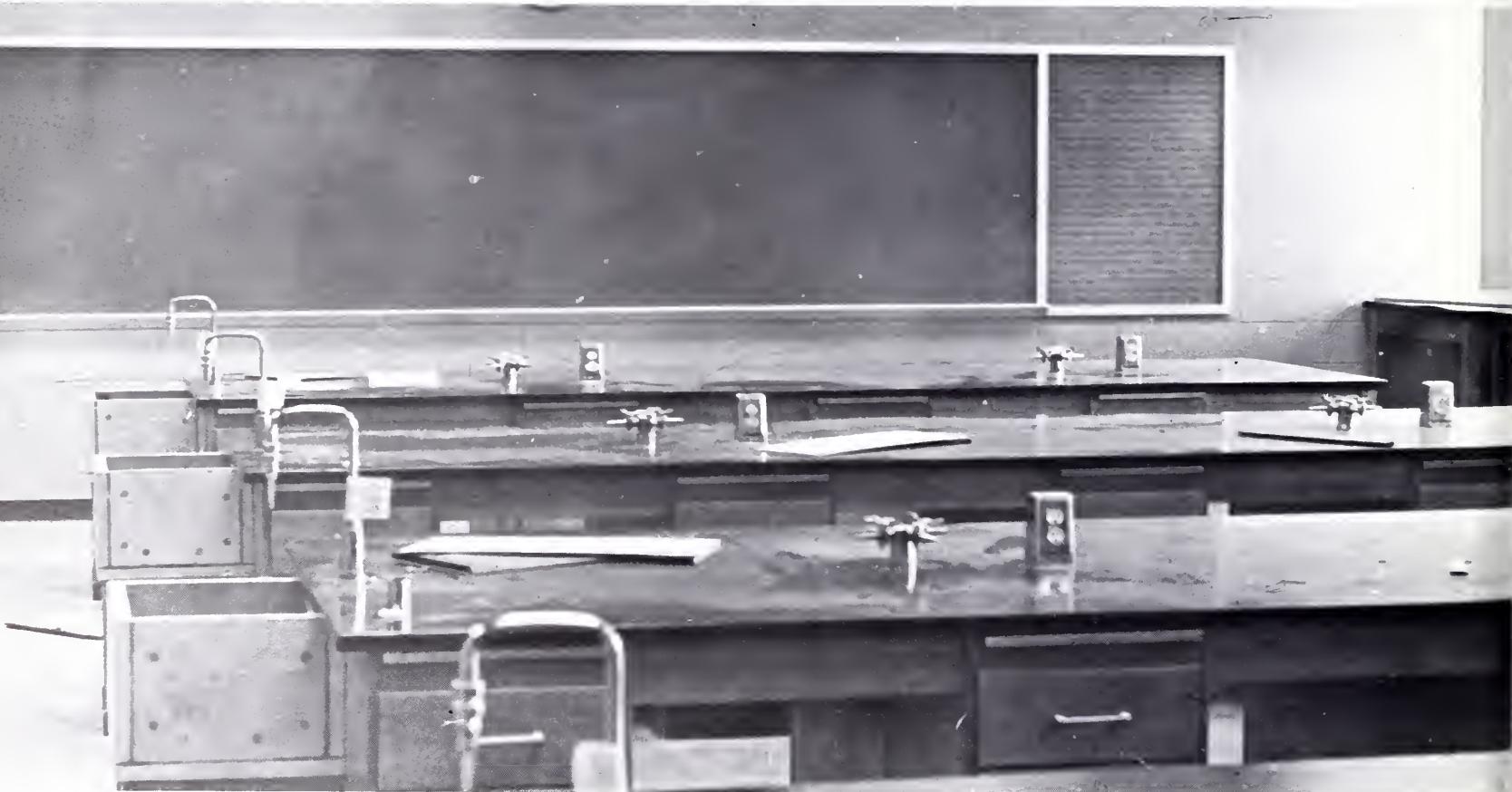
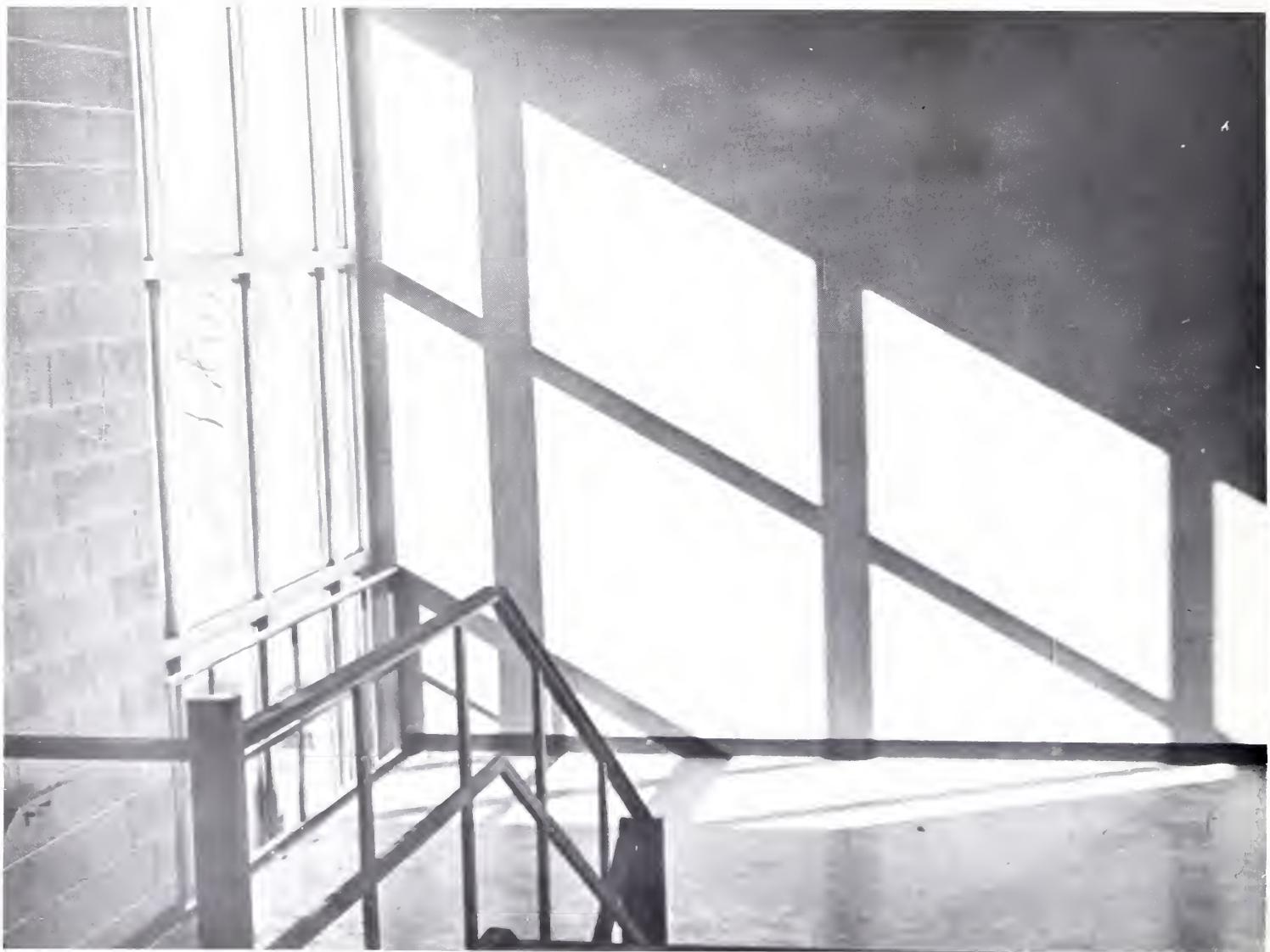




But there were distressing signs of the carelessness of the construction, here an old cement bag not decaying, there an old cable off an earth mover. But beyond the digging and construction, the stream (or 'crick') winding toward the river is a little clearer. And when you look back up from John Deere Road the mood of the new campus hits you. The thought that keeps recurring is: Will the stream be more polluted when we finally get out there? Will it be filled with cigarette butts, old non-decaying beer cans and discarded Pepsi bottles?

The newer physical additions to the new campus are the lighted road markers telling you which buildings are ahead and if you're going in the right direction. To light your way in the darkness, candy cane-shaped lighting posts have been installed.

When the whole college moves out to this new location, the spirit of Black Hawk will change because this new environment is so different from the old. The ability to walk around the expanse of 44-plus acres without the worry of dodging the cars and trucks careening up and down 16th Street is something to anticipate. When you walk around the campus, it is hard to picture it in its measured expense, and traversing it is a refreshing and exhilarating experience.



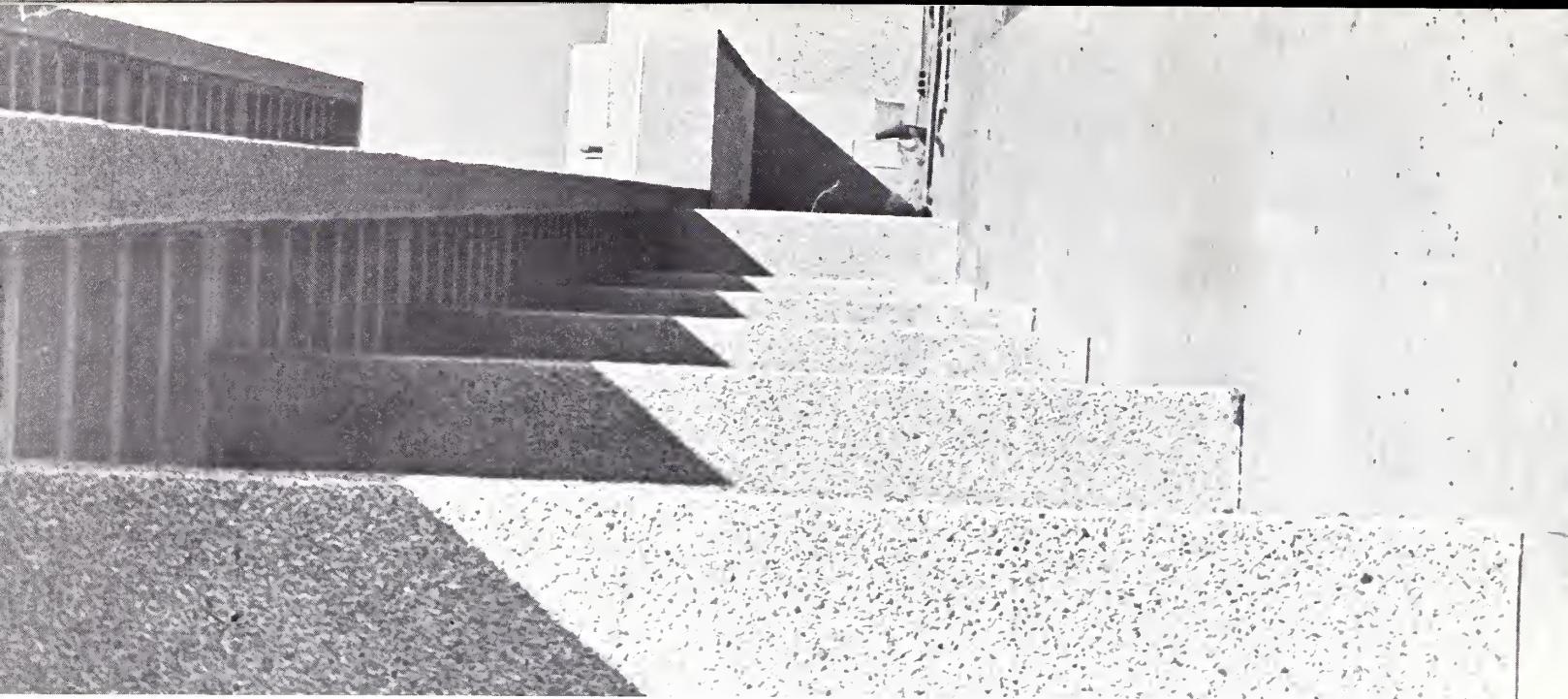


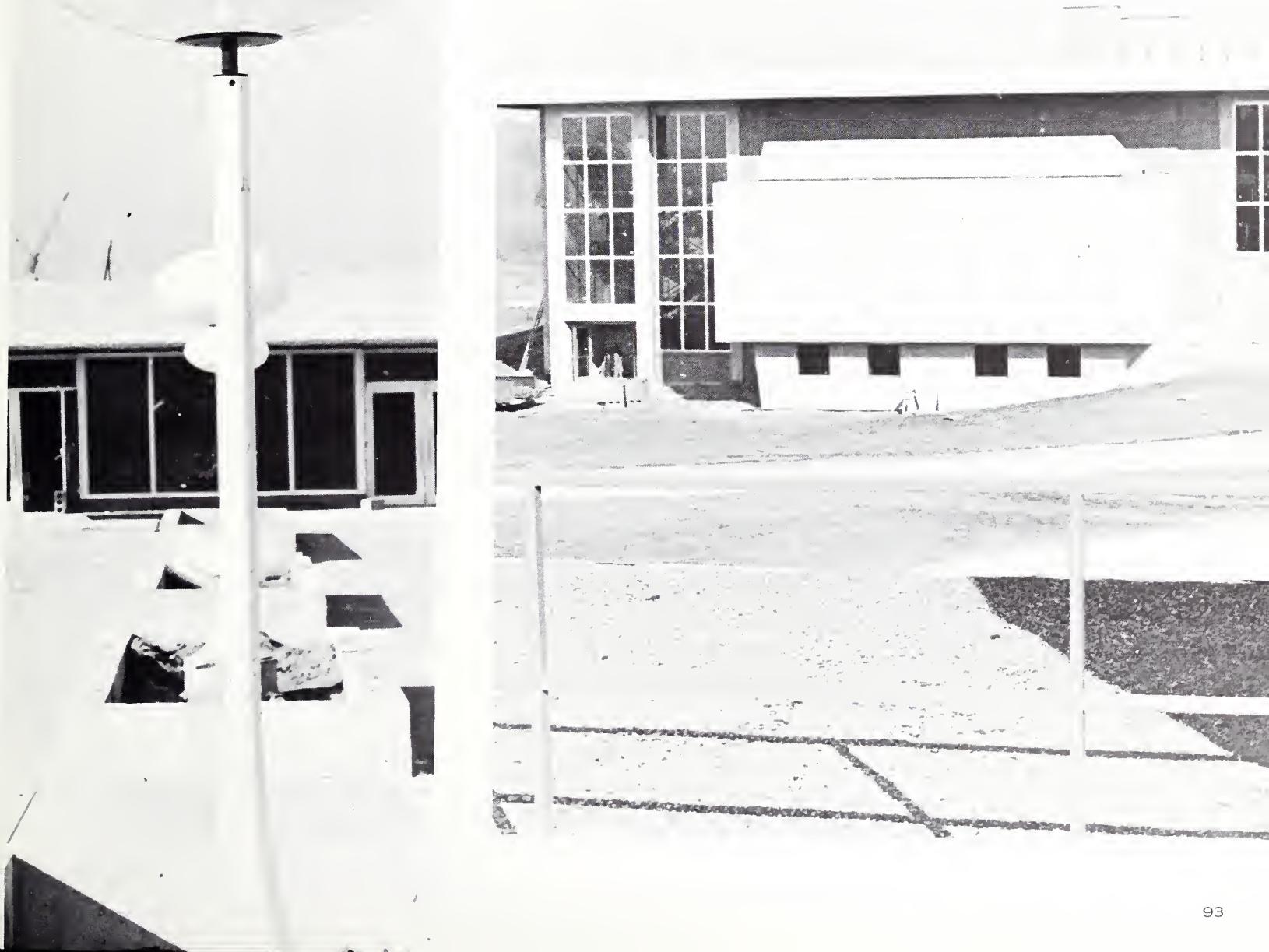
Building One, the Science and Technology Building, is finished for all intents and purposes and, by the time this is published, classes will be held there. When you enter the building, the lasting impression is one of light- artificial and natural; sun pours in the southern windows and eddies over and around the lab tables and permanent cabinets. Everywhere the lights are deflected and diffused through milk-white covers and there are no points of the rooms that do not benefit of light. Space is a luxury and, after the cramped quarters we have endured, this luxury is almost obscene. Even the offices for the faculty are big; not overly large, but in comparison to the faculty of four departments crowded into a broom closet, these offices are going to feel like the Astrodome.

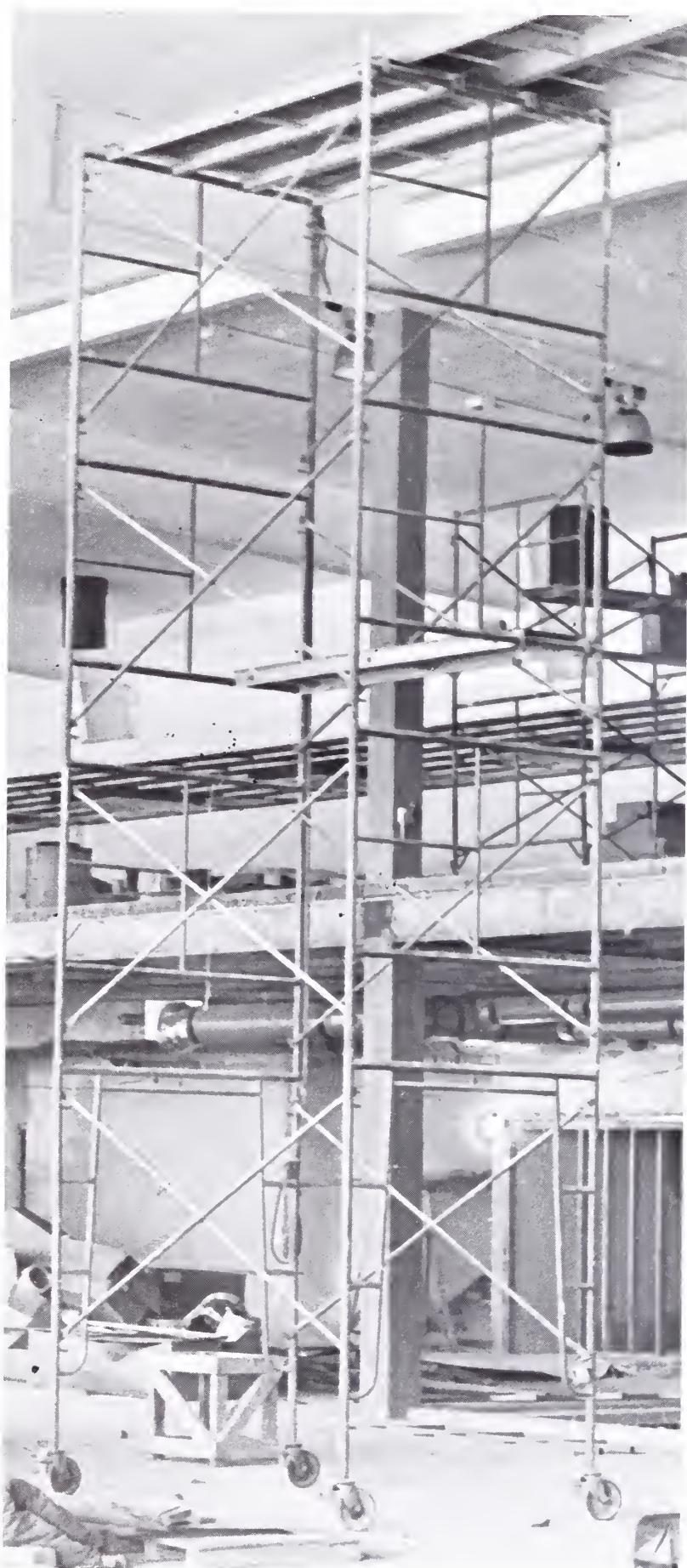
It's a bit different in Building Two. Things are still in an unfinished state. Work is going at a rapid pace but there is still much to be done. One is left with the impressions of a soon-to-be completed building that is going to be an exciting and complex structure. One of the more intriguing places is the heating plant for the campus. When looking down into it from the first-floor level, with all the painting scaffolds and half-painted boiler parts, it looks ever so much like an atomic reactor or the engine room of some great ocean-going vessel.

Cont. P. 94









For some reason that is not ours to know, every time we go out to Building Two, we find the elevator somewhere between the second and basement levels with four or five men working on it. When you wind your way through the scaffolds and piles of materials up to the main expanse of the library (LRC) via a cleverly constructed wooden ramp, it's like entering a vast stage with the outdoors as the audience and with immense glass windows that stretch from wall to wall and floor to ceiling. The view is magnificent in a quiet way; just landscape. It is too bad that the view will be blighted slightly when the Fine Arts Complex is built on the hill to the north.

Walking around the building is a con-



fusing and frustrating experience. When the move finally comes, it is going to be hard to orient ourselves to this new building—everybody will be a stranger and nobody can tell the poor, confused, new students just where room 113 really is and if this is the right building or not.

When this tour of the new campus was taken, the only entrances that could be used were those on the east and south sides, but when, in the next few weeks, the front of the building is completed (the west side), then it will be possible to enter the building through the front doors and enter the lounge or study area. Coming in that way will put the LRC to your left and the classrooms to your right. Plans are afoot to put food service in the technology building temporarily and the student lounge in the study area. Hopefully, this will eliminate for awhile the condition of the present

lounge. Of course this plan is, as was said, temporary until the gravity-defying Student Center is completed.

The building across from the Administration and LRC Building is the Physical Education and Nursing Building (Three) which is just above ground. At this time, it does not have a roof, but it should be covered before the snow comes.

The move to the new campus is going to destroy the image of the Mickey Mouse institution. Even the slang reference to the school (Sixteenth Street University) will have to go by the boards, but rumor has it that plans are already afoot to just change "Sixteen" to "Sixty". Black Hawk is, after seven years of rapid and consistent growth, reaching a physical potential that is equal to its educational growth.



Where does education end?

Everybody knows
where education
begins.

It begins
with that first
hungry search
for nourishment,
and it goes on
through that first word
and that first step
and that first painful
punch in the nose.

It grows taller
as it grows familiar
with letters
and numbers
and names of things
and names of places
and answers increasingly
more who's
and what's
and where's
and why's
and how's.

Everybody knows
where education begins,
but nobody knows
where education ends —
especially yours,
except you.

And where your
education ends
depends mostly on you
and how well you
want to be able to answer
questions like these —
plus one more question, too,
asked ever so frequently —
"What can you do
for me?"







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III
WALSWORTH
Marceline, Mo., U.S.A.